

WHITE LUNCH PHONE BOOK THE MILK
WORLD WAR II QUOTE BABYLAND BLUES
DOI,NGNG AND MONEY LEASE FOG PRONDL
POP VALENTINE THE JOURNAL TO THE
EAST GERRY GILBERT SKIES BIRTHDAY
GROUNDS GIFT BICYCLE BC MONTHLY
CATALOGUE FROM NEXT SPRING A CALL
ANNUAL REPORT REVIEW OF DIFFICULT
WORDS EH VENUS NEW & USED POEMS
CLASS OF FIFTY FOUR HIEROGLYPHS
WINTER PAINTINK MOBY JANE SO LONG
SONG LITERATURE DEPOSIT DIP THE
COURTYARD THE HALF OF IT RIDING THE
DOG NIDLIGHT MUNCH AZURE BLUES
SUMMER READING SEX & THE SINGLE
MUSHROOM HISSES RADIOFREERAINFOREST
MUSIC CANADAS NATIONAL MAGAZINE
NONSENT DARN INSTANT LOSS

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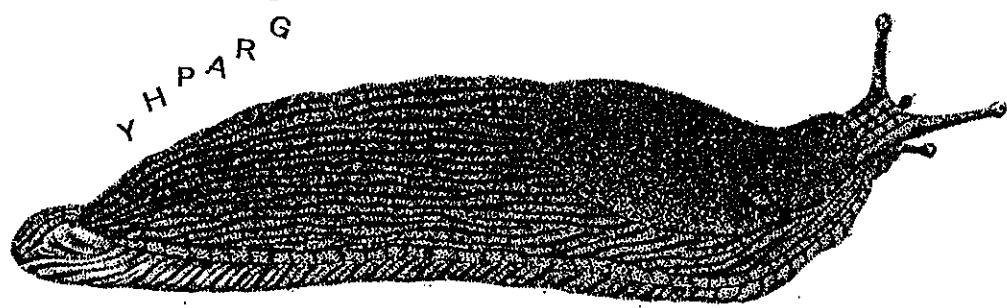
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IN THE WORKS



BACK ROADS TO
NEXT SPRING'S
GERRY GILBERT
BIBLIOGRAPHY

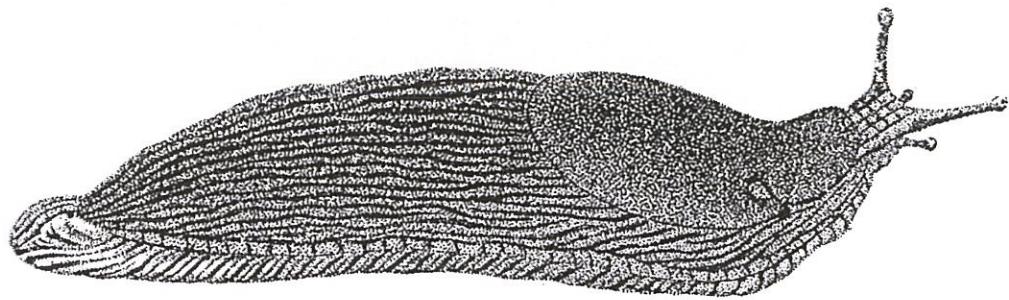
letters
1991 ° toronto

ISBN 0-921688-01-6

acknowledgements Most of this work came to me in a dream. Thanks for providing me with information & examples of items for description to Nelson Ball, Stan Bevington, Victor Coleman, jwcurry, Irene Niechoda & Linda Charyk Rosenfeld (as well as for the rubberstamps); & to Zedso, Andrew & Aaron at Printcom for allowing me the space to roll my own: this graft my homage to Gerry and his publishers for cutting trail.

l e t t e r s book shop
77 florence st/studio 104
toronto, ontario / m6k 1p4

THE EH SECTION



WHITE LUNCH

GERRY GILBERT

WHITE LUNCH [enclosed in 2 horizontal rules; preceded by]
POEMS BY GERRY GILBERT / [& followed by]
THE PERIWINKLE PRESS / VANCOUVER, CANADA

(1964)

Designed & Printed at Vancouver, Canada by Takao Tanabe

[32pp] stitched into mauve-brown card covers, printed white
& black. [300 copies].

6-1/8 x 9 $\frac{1}{4}$.

first book, 24 poems.

TO TAM SIN / in this world /

[followed by the dedicatory poem, not given in contents:]

JANUARY 1, 1964

contents

- 1 WHITE LUNCH
- 2 THE MARRIAGE & THE MAPLE TREE
- 3 THE FACE
- 4 PORTHMEOR
- 5 NOON VEOR
- 6 BIG EYES
- 7 FLY
- 8 THE TOUCH
- 9 THE RAINING
- 10 ACCEPT THESE INTIMATIONS
- 11 CANDLE
- 12 STRANGER
- 13 THE WALK
- 14 POEM ON A FOLDED POSTCARD
- 15 COFFEE BREAK
- 16 HOLDING HANDS
- 17 THE ALTAR
- 18 THE WHITE GODDESS
- 19 THE GAMES
- 20 TAM SIN, BORN 7:10 A.M.
- 21 LEGACY
- 22 THE VIGIL
- 23 THE MAN IN THE VALLEY

[rehashed, in a cut-up version, as the third installment of
the author's Georgia Straight column, 'Imaginary Space',
(Georgia Straight #9 / Decem 1967); & as a broadsheet of
the cut-up (probly early 1968); & in **the cosmic chef / an**
evening of concrete, edited by bpNichol (1970), [pp 40-41];
& again in **FROM NEXT SPRING** (1977), [pp 90-92].]

POEMS BY GERRY GILBERT

WHITE LUNCH

**THE PERIWINKLE PRESS
VANCOUVER, CANADA**

[title-page]

WHITE LUNCH...

White Lunch Variations -- GG's 1st book, 'White Lunch' was published in 1964 & in 1967 GG took 2 copies of it & cut each poem into separate lines, shuffled the lines, & re-arranged them randomly into a run-on body of text; that original paste-up is in the collection of Michael Morris; in November 1967 GG inaugurated his column in the Georgia Straight, 'Imaginary Space', with a photo-reduced version of the cut-up; that same version appeared in 'The Cosmic Chef' edited by bpNichol; in 1969 GG printed the sheet here at Intermedia on the Roneo mimeograph machine; 'Reading Time 20 Minutes' was done c. 1968, folding in then-current material; 'HTIU.NHEWLC' (1975) cast the original cut-up into verse lines; included here is a copy of the Roneo print, the 'Imaginary Space' logo, 'Reading Time 20 Minutes', 'HTIU.NHEWLC' & the outside cover of Rand Holmes' 'White Lunch Comix' [#1 by Rand Holmes & Jim Jones, published by Georgia Straight in 1972]; the White Lunch was a cafeteria GG hung out in, in downtown Vancouver (Granville at Robson), in the 50's & 60's; a teacher of his had designed the characters slowly spinning around a giant coffee cup which formed the sign outside the place; later GG learned that the White Lunch chain has traditionally excluded non-whites from the premises; also included here is a montage of colour photos of a mural inside the White Lunch referred to here, the photos taken by GG shortly before the place closed.

[Gerry Gilbert / THE PAPERS / * / an inventory with notes / April 1984, p 9]

Earl Brown

PHONE
BOOK

© 1966
Gerry Gilbert

664 W. 11
Vane 9

#49
of 10 numbered
Gerry Gilbert

PHONE / BOOK / © 1966 / Gerry Gilbert

50 leaves, paged 1-49, stapled upper left;
gestetnered purple on rectos only.

8½ x 11.

#49 [sic; Earle Birney's copy] / of 10
numbered / Gerry Gilbert [all ink holograph,
with signature, at bottom right on cover]

PHONE BOOK - Gerry Gilbert / This will be the second collection of Gerry Gilbert's / poems, a sequence written in the Spring of 1966, includes / music for the poems and a section called 'The Yellow / Pages'. \$2.50.

[island press announcement, [p 91] island 7/8 (1966) edited by Victor Coleman. Gerry's Five Poems, appearing in this issue (one reprinted in holograph facsimile in the insert pamphlet **New Wave Canada Portfolio**) represent his first publications (along with the poem in IS.one - which may have preceded island 7/8) by, i think, his single greatest litry ally & promoter, Victor Coleman, who prepared the selections for Raymond Souster's signal anthology **New Wave Canada THE NEW Explosion IN CANADIAN POETRY** (including 18 by Gerry) sounding new movement further than any publication before (summer 1966/Contact Press).
the island press edition was never published.]

... For my part, all on the same typewriter this page [illustrated in the selections] from **The Milk** zoomed through, one afternoon before heading to Stanley Park where the grass was stashed, maybe that evening in the front room telling Victor Coleman that I'd decided against publishing **Phone Book**, which was ready to roll at Coach House Press, my typical career swerve to avoid any success not faster than me. My mother gave me the typewriter as long as I didn't sell it.

[line five (spring 1985), p 35/6, NOTES TO "IMAGINARY SPACE: SELECTIONS FROM THE ARCHIVE", edited by Roy Miki & Irene Niechoda at SFU]

(**The Milk** was flowing June 1967, about when Victor's island was being mainlined thru his accession to managing editor, into the Coach House dynamic.)

sections 5, 9, 35, & 40, from **PHONE BOOK** comprise pages 27-[30] of IS.two (Novem 1966) co-published by the island & Coach House presses.

the account of his first annual eastern reading/exhibit cross-country tour.

We might as well start right here. I'm ready. Make yourself at home. I don't want this bond between us to be a forgery, so I promise not to know what I'm going to say until a few seconds before I write it down - and that gap, plus the moment it takes you to deal with what's happening here, is all the time we've got. What I mean is, there are plenty of us, but the action takes place between you & me.

PHONE BOOK..

contents:

- 1 "bringin the spring in dakota yesterday.."
- 2 "look up karma.."
- 3 "I waited to see you/ no.."
- 4 "my blue sky.."
- 5 "dont look down here thats not.."
- 6 "I asked if it was raining.."
- 7 "the only thing a lockll keep out is an honest man.."
- 8 "7 in one blow/ a week/ Claude saw manjapanese riding a honda.."
- 9 "when I was in grade 7.."
- 10 "to a poet please.."
- 11 "STABIT/ SHE'S BIG/ HER.."
- 12 "?you sayd I like it?/ no youse.."
- 13 "30 YEARS IN MY NAME.."
- 14 "1936 TO 1966.."
- 15 "day after tomorrow/ Charlie/ he's 77.."
- 16 "on the rails/ or.."
- 17 "DOMECAR/ went to japan on down to borneo somewhere down there.."
- 18 "what was the meaning of the great patriarch coming out of the west.."
- 19 "cn conductor/ loyal rimless.."
- 20 "John John/ we receive the same instructions.."
- 21 "I had no intention at the time.."
- 22 "who I am writing.."
- 23 "radio on the windowledge & a white wire.."
- 24 "passenger.."
- 25 "open the roll with my knife.."
- 26 "it got hot sunday.."
- 27 "THIS HOUR HAS 7 DAYS/ to see.."
- 28 "I loved you with a barren honesty.."
- 29 "o the amazing flu is in t.o.."
- 30 "WHY WAIT FOR SPRING/ DO IT NOW.."
- 31 "yes I'm the punfighter.."
- 32 "get up/ on my legs & let the bee out.."
- 33 "time out.."
- 34 "hideous Chaney the elder in silent television last night.."
- 35 "this is for the Linda.."
- 36 "I notice there isnt any go-ahead people in this dufferin bus.."
- 37 "why dont I.."
- 38 "HELL.."
- 39 "no cheap train yet /or beautiful chicago
in u.s /or no one to play with.."
- 40 "hey man he said.."
- 41 "I come to visit your city/ at the invitation of your poets.."
- 42 "giving away treasure in my youth.."
- 43 "all friday the 13th nothings happened.."
- 44 "thin wet clay called slip.."
- 45 "O Walt.."
- 46 "past the OFFICE FOR ADVANCED DRAMA RESEARCH/ she & I.."
- 47 "theres no choice.."
- 48 "after a few days I'd found my way.."
- 49 "oatmeal wheatgerm coconut walnut dried apricot raisin fresh apple..".

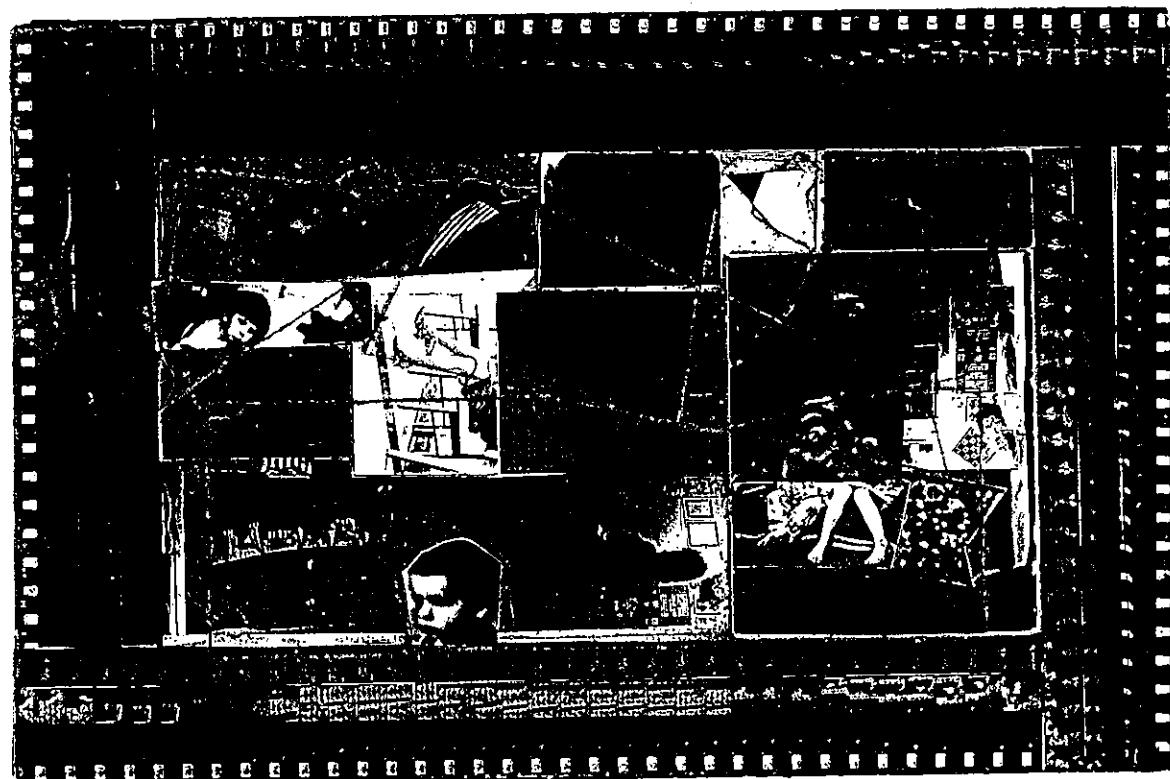
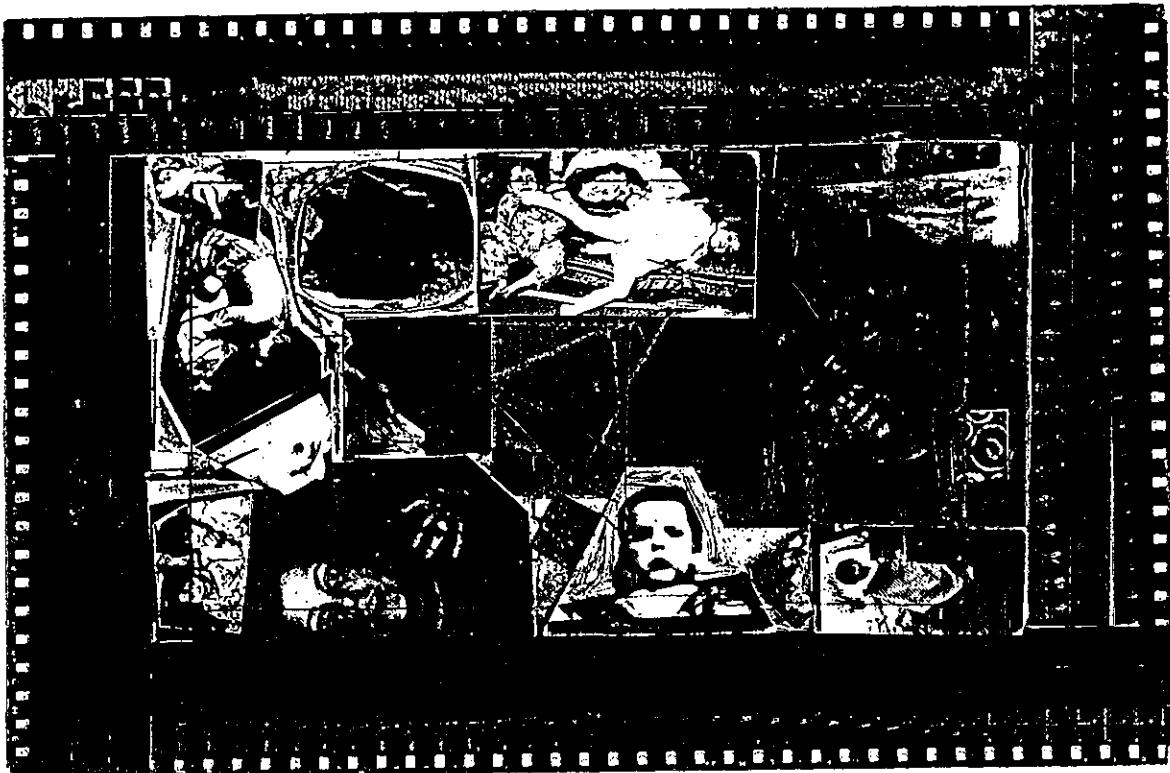
A see of words.

'SeeS.'

Seize me if you like, I'm the exception, as a rule.

PHONE BOOK...

Phone Book (1966-69) the last draught, typed, with ink corrections, of the 1st version; a copy of the 1st edition, 50 copies mimeoed at UBC by Ellen Tallman -- this copy was used by Victor Coleman to set by linotype at Coach House Press before GG withdrew the book from publication; a copy of the 1969 Weed/Flower, Toronto, edition, the text of which was extensively revised from the original by GG. [Gerry Gilbert / THE PAPERS / * / an inventory with notes / April 1984, p 9]



[photographic collage of Gerry, Elizabeth Coleman & her kids (1967)]

The / Milk [holograph facsimile]

POEMS Gerry [above] Gilbert / © 1967 /
Print Minimidia / 1431 Robson / Vancouver /
CANADA / Drawin [?] Elizabeth [Coleman]
[all stylized holograph facsimile, from verso
of title-leaf]

16 fascicules in plastic baggie (6-3/4 x 8),
comprising [at least] 87 pieces.
printed variously: typescript; carbon typescript,
mimeo, rubber-stamp, silkscreen & holograph, &
employing found material.

[two copies examined, one at Thomas Fisher Rare
Book Library, University of Toronto, the other at
the Metropolitan Toronto Reference Library, vary
with the exclusion of two parts (& discarding of all
paperclips) from the U of T copy. a copy described
by Nelson Ball (list 85-3: item 18) corresponds with
the Metro Reference copy (& may be it).
however, an uncut version of the broadside beginning
"MINI MEDIA..." is reproduced in line five [p 20], &
The Milk published in **FROM NEXT SPRING** (pp 106-
119), includes 4 pieces & an added verse, not present
in the two copies seen (LOVE [stylized]; Wizard;
"MINI MEDIA..." [cameo version]; E; "it does feel
good..." [added as first verse to 'the milk']).
some of these pieces may be from unpublished texts
generated from the minimedia vortex, or **The Milk**
may have been assembled as permutations of more
parts than are here identified. the following inventory
should be considered unique to the two copies ex-
amined.]

contents: ¹ [title page/colophon leaf] (4 $\frac{1}{4}$ x 5-3/4) mimeo'd
[black on white bond as with other parts unless noted],
holograph facsimile on a decorative ground;
² "news..." [broadsheet poem] (4 $\frac{1}{4}$ x 5-3/4; separated con-
jugate of the title-leaf), [ending with the four lines]
"January 1966 / Indian Arm // June 1967 / Coal Harbour";
³ I see [from rear cover; [12 pp] booklet stapled at side]
(4 x 5-3/8), 3 poems, with covers & 2 pages decorated;
⁴ I / CANT / STAND / fLY / ON MY / fACE [first four
words on separate pieces of paper (2-3/4 x 2 $\frac{1}{4}$; & 2-3/4
x 2), enclosed in the sheet printing the last three words
(8 $\frac{1}{2}$ x 5) folded three times to (3 x 2 $\frac{1}{2}$); silkscreened blue;

I only hope this story is being told to everyone else as well as I'm hearing it.

The Milk...

contents... ⁵"MINI MEDIA MINI MEDIA MINI MEDIA MINI MEDIA MANY MIDI AH ME YOU BEAUTIFUL..." [broadside prose extemporization] (8½ x 11), folded in half twice to allow tearing an oval (7 x 9½) from the centre [frame-form, as distinguished from the centre, or cameo-form]; on yellow stock; reproduced whole in **line five** [p 20];

⁶"a poem is something that's not is a poem..." [broadside poem in two columns] (8½ x 11) folded in half across, then twice along (not evenly thirds); & enclosed in an envelope (6 x 3½) in the University of Toronto copy;

⁷**one** [blue ink holograph on wallet face; 6 visual pieces (five 5 x 3, one 3 x 5) enclosed in a portion from the Vancouver Chinese News (8-3/4 x 8½) folded seven times to (5-3/8 x 3¼), & sealed with either blue or red wax], on 5 stocks: white, pink (2), yellow, dark yellow, & blue; reproduced in **FROM NEXT SPRING**, [pp 110-115], without wallet; all enclosed in an envelope (6 x 3½) in the copy at the Metro Reference Library;

⁸[several alphabets rubber-stamped in various colours onto a small broadside (6 x 3-15/16), each copy unique];

⁹[18 lines, t.s. or carbon t.s. on separate slips clipped together in a stack; a modular poem; including the **line**] "WEST TO VANCOUVER". slips for this, & the next six entries measuring variously one to five inches wide by one quarter to one inch high;

¹⁰[2 lines, one repeated twice, the other once, on five separate slips, t.s. or carbon t.s. clipped; modular poem:] "SHOULD I USE UP THE MILK? / TAKE WHAT YOU NEED [twice]"; [Gerry Gilbert, currently in Vancouver, spent last winter alone in a house accessible by boat only; met John Cage & started cutting his poems into flips, some of which we hope to be publishing. **TLALOC 12**, edited by Cavan McCarthy [April 1966] at Leeds, [p23] Contributors:];

¹¹[4 lines, t.s. or carbon t.s. on separate slips clipped; modular poem:] "FROM THE EYE / HOW IT GROWS / SEE / INTO ITSELF";

¹²[4 lines, t.s. or carbon t.s. on separate slips clipped; modular poem:] "FAR AWAY ON THE SAND / THE NOISE / I DONT HEAR THEM / I SEE THEM";

¹³[6 lines, t.s. or carbon t.s. on separate slips clipped; modular poem:] "WARM WATER / TO ME / SWIMMING / COMING OUT / COLD WATER / GOING IN";

¹⁴[6 lines, coupled on three slips, with added blank slip, clipped; modular poem:] "this other thing like me / waved / [blank] / I had nothing to say / I suckt & blew mouth organ / guess where I was / I said nothing"; [not present in the copy at the University of Toronto];

she - oh dear, I keep forgetting that we don't find out what's happening
until we let go of any certainty.

The Milk...

contents... ¹⁵[19 slips (one blank) with one, two or three lines, clipped; modular poem, all but the first three parts (as published in MONEY, [pp 28/9]) of quote];

¹⁶[2 pieces cut from a paperback novel (1½ x 1½) stapled; found sext]; [not present in the copy at the University of Toronto].

"Minimedia" (1967): Elizabeth Coleman & I decided to be our own media moguls. We projected our home-made movies on a sheet on the window for passersby down Robson St; we printed t-shirts to sell instead of money; we recorded our own music instead of radio; at poetry readings we read our letters to each other; we produced a book of unbounded texts & graphics, **The Milk**, with what was at hand & heart; we called it all Minimedia. We didn't save the world, we didn't even save ourselves, but what we rubbed still shines. It was a gingerbread house, sun all day, spirit all night, Michael Morris & Gary Lee Nova art on the shapely walls, echoes of Martin Bartlett's music & parties for artists like Merce Cunningham & his dancers in rooms built at the turn of the century for people who stood up straight. The last time I looked it was all an orange brick pizza parlour. Our associations eventually led to artists' collectives like Intermedia, The New Era Social Club, Video Inn, & The Western Front.

[line five (spring 1985), p 35, NOTES TO "IMAGINARY SPACE: SELECTIONS FROM THE ARCHIVE"]

[each fascicule qualifies for description as a separate publication as understood in this list, a work (or extract) complete as intended, existing separately though not necessarily issued thus. the broadsheet, 4 broadsides (one sectioned, one hollow, one straight & a visual), found piece, & 7 slip-poems, though not given separate entries should be considered for this inventory individually.]

The Milk (1967) an extensive file of items from & surrounding an edition of GG's poems & Elizabeth Coleman's graphics produced by GG (100 or so copies) at 1431 Robson Street, Vancouver, in the summer of '67, bound in plastic baggies; mostly hand-printed -- silkscreen, rubberstamp, etc. -- & sold around town by GG; includes some re-worked versions of some of the poems, c. 1976.

[Gerry Gilbert / THE PAPERS / * / an inventory with notes / April 1984, p6]

a poem is something that's not a poem

happy what
happened

I'm a man
& I want a cigarette

cars park
I love you

I am free
I love you

let sleeping dogs lie
close the door

tick tock

up yr poobum
down yr peebum

I got a dog's name
is Wizard

sweater sweat
er ah um agh phffap Martha egad

Woof went Wizard
Wizard Woofed

god's a person made us dog love
negative matter indian hemp
just that smart & a little smarter
beds & megezones

Bee
the light is cold
the children are crying
I am tired
be

sincere sin seer

tick tock
easy does it
why cant I
because you're using my pen
no music please
fucking is fucking
& this is a poem

you're asleep
the dog's asleep
& I'm asleep

give me liberty or give me money

it's July
the Sweet Peas are out
the Sweet Peas are in
it

"a poem is something that's not a poem.."

nd.

broadside.

8½ x 11, mimeo'd black on white bond.

issued as one of 16 [?] fascicules in **The Milk**,
a Minimedia extravaganza produced anonymously
in 1967 with Elizabeth Coleman [given as
Elizabeth Toon in **CV/1990**, p5], from Vancouver.
although folded for inclusion in **The Milk** baggie,
copies of this broadside may have been issued
separately without folds.

'That's what I said to Eisenhower in my dream last night - he was numb with painkiller and I reminded him that the slowly written parts read very quickly. He gave me his jacket and some advice about making connections in the reflections. The thing to remember is that vision will be our light source.'

one [blue ink holograph from face of wallet]

nd.

[6 leaves] enclosed in a portion from the Vancouver Chinese News (8-3/4 x 8 $\frac{1}{2}$) folded seven times diagonally & across to form a wallet (5-3/8 x 3 $\frac{1}{4}$), sealed in two places with either red or blue wax. 5 stocks: white, pink (2), yellow, darker yellow, & blue, each mimeo'd black. texts repeated verso.

contents: house [5 lines of the word house, in holograph, interlined with 4 upside-down]; mouse [4 line close-up of the word mouse in holograph, repeated & inverted]; SHIT [lines of SHIT flown every direction, written & printed holograph]; finger [the word finger repeated along 6 lines, holograph facsimile, also inverted]; music [5 vertical waves almost of the holograph word music repeated & inverted]; nails (?) [the word nails (i think) written holograph allovertheplace, down & upside-down, each overwritten to a blur]. issued as one of 16 [?] fascicules in **The Milk**, a Minimedia extravaganza, 1967. anonymous.

visual texts reproduced in **FROM NEXT SPRING** [pp 110-115].

probly not issued separately.

I see

[cover spread]

I see [from rear cover]

nd.

[3 sheets] folded together, stapled in self covers, to form a mimeo'd booklet of [12 pp] issued without names or place.
4 x 5-3/8.

[covers & two pages decorated by Elizabeth Coleman, who with Gerry mediated light late spring/summer (of love) 1967, as Minimedia, transistors of **The Milk** bag of unbounded bits, including this booklet.]

contents: "once upon a place..." [pp 2-6];
"I'd do..." [pp 7-9]; "I sat..." [p 10].

[the poem beginning "I'd do..." reappears in the version of **The Milk** published in **FROM NEXT SPRING** (pp 106-119), titled 'the gingerbread house' (pp 106-108).]

copies of I see may have been distributed separate from **The Milk**.

I CAN

STAND

GO

CANT

FACE

[cut-up version from THE MILK]

I can't stand Fly on my face

nd.

broadside offprint from **THE MILK**.
silkscreened, & enclosed with "an even more
bewildering object" in a plastic sleeve
[William Hoffer, list 34 item 68; "a very few
copies were made for the author's obscure
purposes."].

Most writers progressively make more sense as they work life and the result is life looks like an openstrip mine, **all mine** - my progression is no less work than theirs (& we're all doing magnificently, as we'll see next spring) getting better & better the more we bet - but the sense of my writing is incidental, it is the incident itself, the tooth, the worm's way from the inside of life to the surface.

ART IN ACTION

nd.
an 8mm colour film on a 7.5cm reel, produced during the time gerry spent with elizabeth coleman [1967/8].

magic. It never did rain yet, someone is awake. You are near in a whiteroom in my eye condemn until Christmas
he lit sleep is for the eyes 5 NOON VEOR Yours I meet the shell in my wanderings, I will write your poems for you
all. And I drink my The original colour. JANUARY 1, 1964 that it is so light You in the hidden edge of wood
to walk back alone 10 ACCEPT THESE INTIMATIONS sleep is for you What day is as I came up to my gate
9. 8 THE TOUCH the resolution even the light 21 LEGACY Sleep Play with me It is a matter of time.
in a vigil who keeps me up at night It's the wax that burns They fear a man's heart from his chest what is now born
surely other tradition My boots are minutely scarred say the words quietly 2 THE MARRIAGE & THE MAPLE TREE
12 STRANGER I find your hand I am a hammer, I am a hand, I am the fingertip now you know Christmas Notice
for yourself day I would like to play a game 18 THE WHITE GODDESS 14 POEM ON A FOLDED POSTCARD
3 THE FACE Montreal John: Do not believe 15 COFFEE BREAK They set off the noon artillery at the quarry
the shadow moving under the mountain 16 HOLDING HANDS 11 CANDLE I am a smell, shitting, I am a maker
Kitsilano two were on the windowsill 3 THE FACE & the morning Not a symbol 19 THE GAMES Making it a statement
to you riding on a roller I smiled and stood a little straighter I have done will then that red table did not wait to do up
stand alone my face is another colour 4. I do not under I am seven colours in the light is not the servant that I am
wet anything else that it is Christmas I am a needle tip cup of coffee I wear socks in the shape of feet from women.
we go flapping yours 14 POEM ON A FOLDED POSTCARD a girl 7 FLY The statement—this And glancing
John carries the poems folded I wear buttons balance Susan I am a foot I remember the agility of his eyestalk
15 COFFEE BREAK Look to the face and the ventilated for a warm dry foot with a short reaction my melancholy
The sea disintegrates It is friendly 18 THE WHITE GODDESS punctuation May his delicate brethren multiply (You)
There is a man, blind light stretching, I am a line of firing 21 LEGACY On the footpaths on its own in exile take it
(Not at all an old Lama in Himalayan vertigo) The glow of the fat burning in the loose coffin Copyright 1964 Gerry Gilbert this
is home. Making mountains, I am an eye, I am skin I have been looking 23 THE MAN IN THE VALLEY of affection
(poor John) It was necessary 17 THE ALTAR smoking a cigarette coffee + mine root in the blood, I am blood, I am
But all the same they seem the coloured flags my eyes become accustomed to the bus One man set a record She drinks her
to myself: your mother is a maple tree, painting it what to stop smoking with and fine, to what I found there, of us
is a simple, simple it's been hot, my companion by the fire for the cool he has to play Table it is I do not care to say
Quebec in the mirror 16 HOLDING HANDS not subject light each other, that Red this morning one was floating in milk
take as well This is the holding tender, that what have I done Come out and Play With Me Now I believe those
yesterday I ducked, when summer is through Sunshine Around the red Believe POEMS BY GERRY GILBERT
VANCOUVER, CANADA Gerry, I cannot condone of darkness 4 PORTHMEOR the ashtray, it can be CONTENTS simply
as it comes my daughter but 19 THE GAMES Who can tell you 9 THE RAINING new chemicals kill them in millions
do I am a ball, touched to bring down you are safe to whatever else I was doing folding and shining, I cover the eyes
That as well as the mountain after you My father Suffering Mankind instinctively I selected a finger and undo is warmer
And the touch of his weak skin which belief is again possessing 1 write your poems for you are my love A leaf in a tree
I run I am a chest, I breathe my hand, 1 WHITE LUNCH I am the inventor of the name of my birth and my death
the legacy the a doll 2 than the other, You love me Vancouver, Love the pencil farther, to me the good guys die
on the children lost on the wooden stairs Suitable for being stuck to, a wonderful morning you are] the window behind you
birds in my eyes What have we done Play games where we hold hands Across our kitchen window I am my son, my woman,
beach the soft insect to sing 7 FLY I have lit a candle 13 THE WALK it is the watching the day 5 - NOON VEOR

The belief in the Red Table, the gift, it was a gift 20 TAMIN, BORN 7:10 A.M. I came to my children and said
10 ACCEPT THESE INTIMATIONS I will fall on you. 3. When a small boy at the salute It is no consolation coaster
The waves rest and gather again Jeremy can balance her, my girl and you, 6 BIG EYES own, I guess love singing
as a matter AND IT'S ALL-I COULD ASK HJK coming home at dawn rises to the mind I am wet, pissing, I am a thirst
(What a wonderful morning in his billfold but I quit killing 20 TAMIN, BORN 7:10 A.M. to be She is my sister Watch
12 STRANGER when we could clean a space doing it all She looked in my eyes and said your voice, repeat after me
I am a back, a bone, a keel, a swimmer A balcony Finding the rocks On the great stone holding the gate I have the warm.
What is not a table should die, when you were born All was the doctor's white coat was: the grass the girl a place to be
sqid don't fall on me I dance, I am a brain burning, I am a backbone 22 THE VIGIL I am a calf, I am thigh and beautiful
Hot proud people rising it was light opened, yelling in this house, you are The married man sitting beside On the beach
2 THE MARRIAGE AND THE MAPLE TREE the most ordinary thing in the world They carry germs I do not my dream
growing out of your nose My image, my imagination, made in my interest to draw the wind for fun Listen to it 8. out
my eyes, who knows what will happen next? THE WALK Courtesy The Rivel Review which we have always done it was easy you are
it depends on my mood I am a cock, fighting It is finished A singing maple tree I am a dance, I am a dream, I am a bed
I float dreaming 5. the red table 9 THE RAINING I am the name And the boulders roll and crumble, to questioning
the word I was shown a man lives one life I heard 27 years I am the rhythm of teeth, I am the pain of teeth TO TAMIN
even the sparrow seen falling In itself I am a hollow, eating Pause to me, lovely sing slowly with the heart beating
what happens and removed the smudge The edges and hollows, here are hairs to have succeeded, to me to have succeeded under the chair the definition in us I saw
Designed & Printed at Vancouver, Canada by Takeo Tanabe I am the fire returned, I am the symmetry of teeth This 17 THE ALTAR
in Tibet to be the Dalai Lama pressed to finish be in you -couver to Mont- ned I tried I do not believe you are what I
What day is not Christmas eats them like peanuts a story Child That Red Table my mother, & Paper is not thinner than
thing I am the nose pointed to you Coming and going to and from them 7. not the rest that we look at, isn't it amusing
Cold snail in his crisp shell shining with your mother's blood what We shall be Snails everywhere, to do what I must in case
has her I thought time but apparently nothing is hidden I believe in the red table Drowned in the tanks of rotting rain water
sleeping, permits sleep business is singing 21 LEGACY has happened Speak 4 PORTHMEOR the original colour of paint.
and take dinner and dance slowly on purpose one be my SHE DID NOT LOSE HERSELF I will not to the good weather The Red
8 THE TOUCH THE PERIWINKLE grass my own, the Rule of Thumb: a shallow ashtray in the wind, we'll get every last one of them
baby, The marriage & the maple tree, I am seven colours in the dark Life the dream and every Chinese child has a swatter
past a smile on the face of Buddha it is a broken silence Statue in all places—the o's The old leaves are coloured in the wind.
will clear in this world Child you from the hostrill the worms repeat the words 6. this Red Table Sinking into the wet sand.
13 THE WALK to the red table to ink, father had held in his my friend, my sister, the legs, the light and I seem to me to
and I are here sleep is rest 23 THE MAN IN THE VALLEY Clear that every sparrow It is now night raining
You all our own reasons quiet chest to the least Consecutive Soft green flies are abundant itself, do you know how quiet
moves 1 WHITE LUNCH Let your dream is not told of is round Elsa has who say it is simple This girl here a soft face.
6 BIG EYES For a song to sleep (Unlike crossing a sea for Helen) far away from my house —On all damp places Each girl
with What is not red stepping under a 2 yr. boy other than love Lullaby in the garden table turns and stares the candle clear
I am the free run of laughter in the valley It is The watching, 11 CANDLE dead only of age WHITE LUNCH
Where are we is that thing other not be deceived, of chance ever since you left here Van or perhaps for you it is not raining?
the brown spider Both my arms were a cradle so and I could have been hurt we are not love & she is found A plaything, lost
after your hair a spray can exterminates rooms full This small green fly with long wings settled In the way you have lain down

[WHITE LUNCH / POEMS BY GERRY GILBERT]

nd.

broadsheet printed black, red & blue on commercial safety paper.
6-3/4 x 13.

separate printing of the cut-up version of **WHITE LUNCH** which originally appeared in The Georgia Straight #9 (Decem 1967) as the last of Gerry's 3 'Imaginary Space' columns (issues 7 thru 9, Novem/Decem 1967).

[title here digested into text]

verso prints typewriter keyboard sample (upper, then lower cases), in blue, top half, & reproduction, in red, of a page fragment bearing an illustration, at the bottom, suggesting designed for folding (the text, recto, also corresponds, in two distinct 'blocks').

one of the most radical of the new poets has changed the shape & meaning of readings & publishing moving easily in between all attempts to classify him poems on pages 30 40 41 & on pages 68 & 69 a complete reworking of his entire first book **White Lunch**

[bpNichol, the cosmic chef / an evening of concrete, (1970)Oberon Press, LIST OF CONTRIBUTORS (actually, the complete rework is on pages 40 & 41, the poems, on pages 30, 68 & 69)]

the cosmic chef, partwinner of the Governor-General's Award for Poetry for 1970, deflected (as his share) Gerry's closest yet aboveground recognition of his contribution to dilating orifice in the conspiracy age of post-literate art.

NOVEMBER 1967 / And nine years ago tonight / It didn't bring him back. It was a place we came forward from. We / were everyone. I was 30, following the call, falling in love, over & under, / again and again I'd come home, wavering down the week. I stopped at / the door. I read die on it. So what I did was take scissors to what I'd / done; and squeezed the blood from it back into the ground and made a / stand there, right here; and threw the flesh into the sky until it left here, / and stayed there; and made the bones into a poem. Here. [FROM NEXT SPRING, p 90; facsimile of the broadsheet (text side only), comprising pages [91] & [92].]

[this broadsheet may be what the fourth title in the MONEY list of the author's works, **IMAGINARY**, refers to]

'That's the nice think about poetry, it's fast.'

IMAGINARY

fourth title in the **MONEY** list.

When I was learning to spell, I tried to convince the teacher that good
rimed with food. Blood. My blood shakes at the sight of the kind of
thing that makes me say **Good God!** and turn and run helplessly, as the
situation pulls itself out from under my feet.

NONSENT

nd.

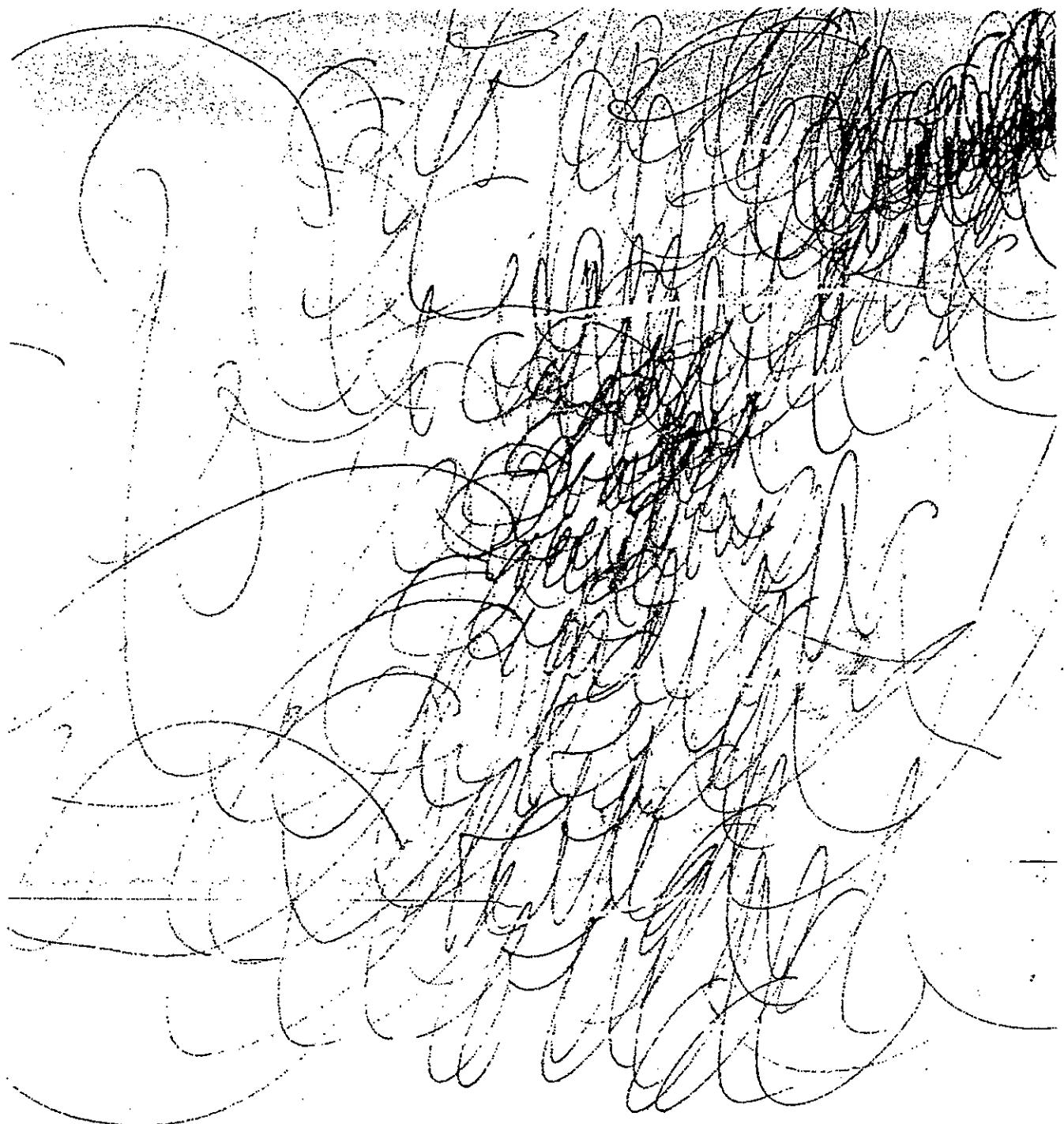
6 leaves stapled.

Next spring the polarity is changing to passion over reasons.

HOME MOVIE

fifth title in the list of his works at the front of **MONEY**.
8mm. feature film.

"a feature-length film continuum, much of it originally produced for performance events & gallery installations in Canada & the USA (now available in video format)." [CV/1990]



[inner rear cover]

[untitled booklet]

nd.

[8 pp] laid into yellow onion-skin covers: 2 sheets
8½ x 14 folded to form a booklet 7 x 8½; printed
two colours on the roneo at Intermedia, with Victor
Coleman, the inner sheet in blue, the outer in red,
the cover roneo'd blue inside only; the copy exam-
ined, unbound.

contents:

front cover- unprinted, with verso printing visible through;
inside cover- found survey of Owikeno Lake, reprinted in
FROM NEXT SPRING, p 41, as WORDMAP, without the
dateline, "Dated at Vancouver, B.C. this 14th day of
November 1967.";

[1] a facsimile of the form issued at the Toronto Jail to
visitors wishing to correspond with inmates [printed vert-
ically, & running the length of its conjugate page [8], with
no message written in];

[2] SUN (dated at head, 41-AUGUST-MARCH 67), comprising
lines from **The Milk**. [this title may in fact be the first line];

[3] "it does feel good...", the poem titled **the milk** on p 108 of
FROM NEXT SPRING, with an extra seven lines;

[4] "I see..." section 38 from **PHONE BOOK**.

[5] a graphic of five waves;

[6] 33. "time out - for the moon to fill out -...", from
PHONE BOOK;

[7] 34. "hideous Chaney the elder...", also from **PHONE BOOK**;

[8] bottom half of the Toronto Jail form facsimile;

inside rear cover- scribble graphic;

rear cover- unprinted, graphic visible through.

all text, except the two found pieces, holograph facsimile.

[a copy comprising entirely different contents (visuals roneoed
black, red or blue) exists in the same cover, pointing out the
modular mutability of Gerry's roneo publications]

DOM

follow folly fill lift whip up a cup of tea for me friend
ship poem

ah I went & had roast turkey & ale & read fortune magazine
at the savoy

now whistlers far

25¢ a pound
14 spelt soft, I sit writing here
for 2

I laugh, themselves
the sea
shore

you sit writing
humbug

blue pen
type. I could make a fire. I made a pile of wood.
spearmint leaves gone. I ate it. the day
sound, a nail driven in
sitting, any old thinking, burp. no trees now,
living here, moving through the sky with everybody
keep breathing distance, Stephens Creek falls

roll a cigarette I'm smoking
worm humps in the middle. spider. moths. mosquitos
bivouac coughing chest, overcast sky

above the creek from the clearing beside the coleman lamp
green clearing, soft breeze
stars. cool falls. yawns. sleep
sneeze, airplane fly

feel free... you get it
when you know, you cross out something

wake me

I'll leave the light on page. Greg's voice
want you to
first light the highway line in the music
you sing
hear you spider flew down the breeze
to the
vancouver
call it a day, a note: who to apologize to
tomorrow. & notes from yesterday
a man
going
mad.

Middle English - mad - silly, mad
Old High German - magit - foolish, crazy
Sanskrit - māti - little hurts

himself - he who is or himself - who is
you -
me - it hurts
a day
it
Middle English - from Old English - hit (more at the)
hit
Middle English - hitten
from Old Norse - hitts - to meet with, hit

GERRY GILBERT

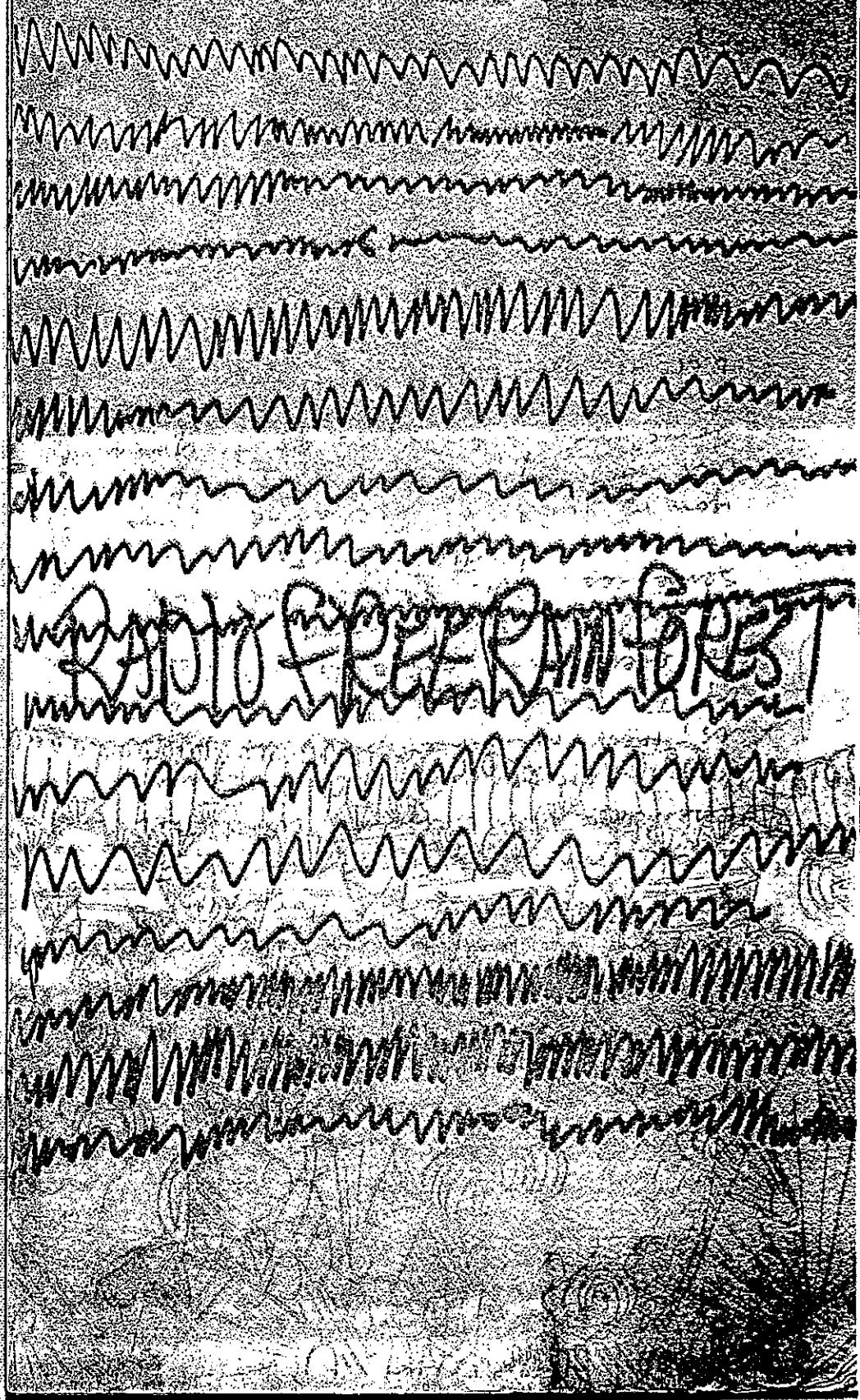
DOM

nd.

broadsheet printed black, blue & red on the roneo
at Intermedia, with Victor Coleman, type overwritten
recto, with "here / voices / in / your / air" over-
written red in holograph facsimile; type overwritten
verso, with designs scrawled over that; signed in type
both sides.

8½ x 14.

a revised version, dissected into strands, appears in
FROM NEXT SPRING (1977), pp 120/1, dated "from
the Spring of '68".



RADIOFREERAINFOREST / [graphic] [from cover]

edited designed & printed by gerry gilbert. december
1968 / 230 copies printed at intermedia. 575 beatty st.
vanc / ouver canada. contents copyright1968. all rights
reserved / for the authors. of it all. radiofreerainforest
radiofreera [p 5]

[70 pp] roneo'd in several colours (black, blue, green,
red, yellow, purple), stapled (twice from the back) into
self covers. with help from victor coleman.

8½ x 14.

So B.C. Monthly started initially as an intermedia project
(preceded by radiofreerainforest, 2 issues, a magazine
and a tape). [OPEN LETTER Seventh Series Nos 2-3
(summer/fall 1988), p 64, an interview with Barry McKinnon]
the sixth title listed in **MONEY** is **CAPTAIN RONEO'S
RADIOFREERAINFOREST.**

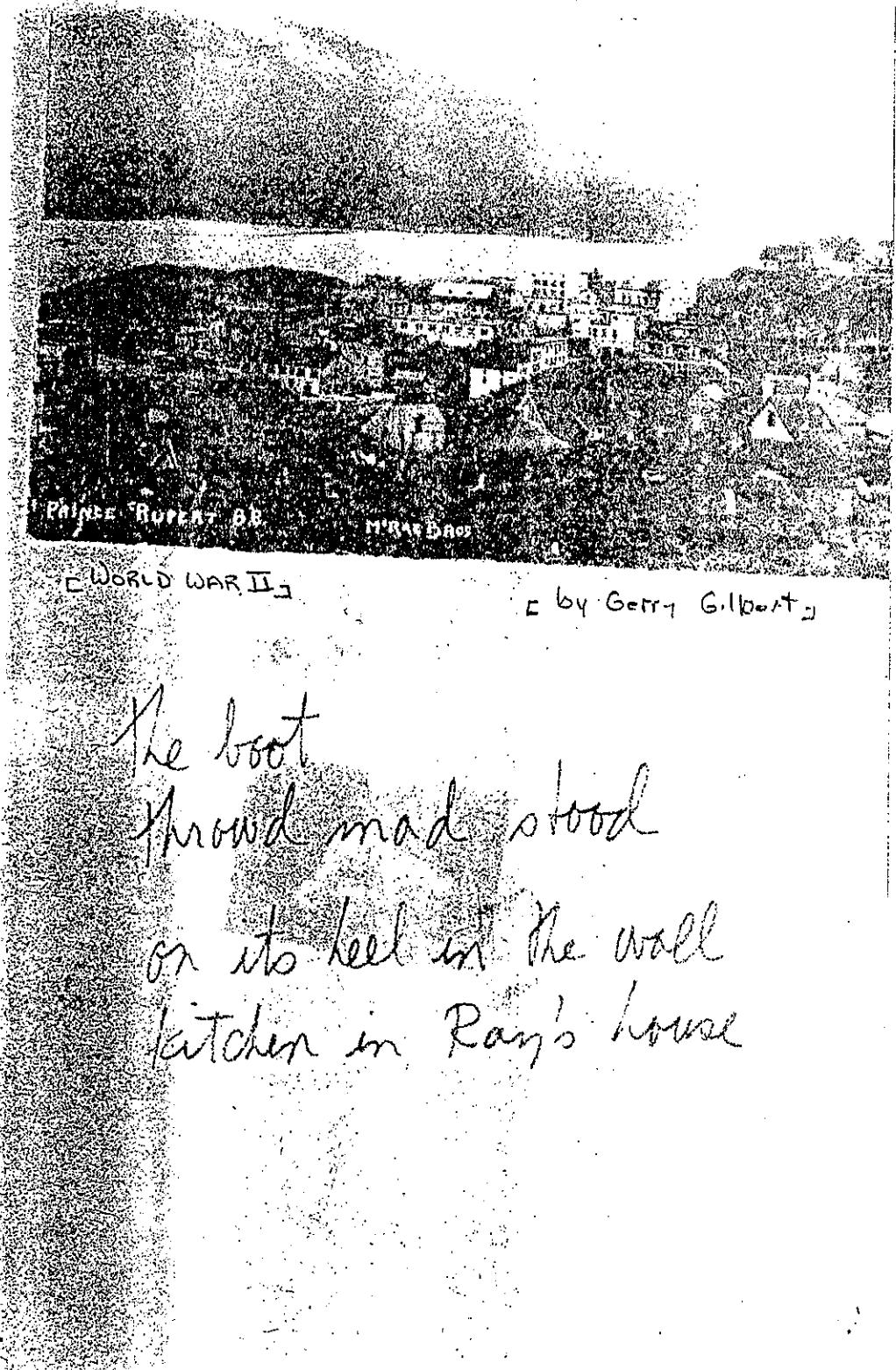
Radiofreerainforest is on CFRO-FM at 9pm Saturdays in
Vancouver. The first series of 18 tapes is mostly edited
from the Spring 74 Monday Night Readings at the Western
Front. Edited mostly. This fall on radio there'll be more
poetry - notably Robin Blaser's 1974 readings at UBC &
the Front. Basil Bunting's 75th Birthday Reading at the
British National Poetry Centre - and interviews with Bruce
Lacey and Bernard Leach, Sean O'Huigin's new record,
some choice selections from the Intermedia Tape Midden -
& the news as it breaks. 102.7 on the dial. [NIGHTLING,
p 84, OPEN LETTER Third Series No 4 (Spring 1976)]

[currently radiofreerainforest a magazine of the language
arts is aired sunday an hour at 9pm - CFRO/Vancouver
Co-Operative Radio - edited by Gerry, with assistance from
Tina Farmilo, Lary Bremner, Marlene Swidzinski, Billy little,
Joanna Beyers, & Peter Culley.]

ephemera: a dayglo ticket/announcement printed at Coach
House Press reads: Poetry Reading / GERRY GILBERT
JUDY COPITHORNE / Sunday, March 9, 1969 7:00 p.m. /
2nd Floor Lounge / radiofreerainforestkiss /
[& over] THE / POETRY / FRONT / [ideogram] / Rochdale
College [2-3/8 x 9-3/4] № 22112 /

two flyers read: RADIOFREERAINFOREST / Vancouver /
The Toronto Show...taping march 23 8pm - / with your
host Merry Gerry & fly...! / 34 Noble St....#201...538 4612 /
[map] - 4½ x 5-3/4. [1988]

New York Toronto cult X change...(in Toronto October 16-22) /
(in new York November 6-12)..../ all members will present and
account as far as they are able...words will / fly...on to a tape
for merry Gerry Gilbert out in Vancouver for his co op radio
show / Radiofreerainforest.... - 4¼ x 5½. [1989]



PRINCE RUPERT BB

MRAE Back

[WORLD WAR II]

[by Gerry Gilbert]

The boot
should made stood

on its heel in the wall
kitchen in Ray's house

[variant titling]

WORLD WAR II Gerry Gilbert
[title as pencil holograph caption beneath a
photo of Prince Rupert, B.C.]

nd.

[8 pp] self-covered; 2 leaves folded, a blue leaf
inserted in an orange one, stapled once at side
[an unbound copy has also been examined].

5 $\frac{1}{2}$ x 8 $\frac{1}{2}$.

printed red & blue on the roneo at Intermedia,
with Victor Coleman's assistance, the colophon
[p 8] pencilled:

RADIOFREERAINFORST. INTERMEDIA

contents: [text entirely holograph facsimile]

[Prince Rupert photo, credited McRae Bros]; "the boot...";
"cat's names's cat..."; [cat photo]; [photo of 4 kids, like
the others, family photos of the author's time in Prince
Rupert]; "I'm told to stay in the yard..."; [photo of the
author's dad, reprinted later on the cover of **A CALL**];
"(how did it happen to you..."; "come by compass at night...";
"life magazine..."; [photo of boy with dog, presumably the
author...]; "it is raining..."; "this is for what you might be...";
[photo of 2 kids on porch].

reprinted in **MONEY** (1971), [pp 19-21].

[a copy has been examined without the pencilled colophon
information, the pencilled title & name of author in two
sets of square brackets, with a "by" before his name.
also the first (orange) sheet has been noted as if issued
alone (no staple marks) as a leaflet, without pencilling
whatever.]

I will stay today
say this to you
this is our life together

your nose smells

"We'll just have to pray a little,"
the reader said.
The radio

What is your name?
I said

The aim
in your living

just black coffee
you said!

You
can quote me

~~jesus it's raining~~

that wood is sound

There's enough coffee
you said!

I have to wash my dress
you said
I'd do it
press now

IPSES II
EXCESS CAPTION

BRASS

THE COTTON MERCHANT SINCE 1872

Progress Book

[variant]

SALT I said licking between your breast
it's your belly

"I will stay today..."

nd.

broadside.

4-3/8 x 12-7/16.

18 sections of the work later published as
QUOTE New York, July 1965 (and earlier
issued as 19 clipped slips in **The Milk**) printed
blue on the roneo at Intermedia (with the help
of Victor Coleman) on yellow card; the text
running down one margin & inverted up the other.

[a version of 20 sections was later published in
MONEY (1971), [pp 28/9], also without title]

I believe a language is more than how much say you have.

READING TIME 20 MINUTES

nd. [ca.1968]
one of the **WHITE LUNCH** variations de-
scribed on page 9 of **Gerry Gilbert /**
THE PAPERS / an inventory with notes /
April 1984.

1ST FOOTING

sho win
ter tree sky I
retire
take it any more or
Can't take it any
morning after
noon even
Song rains melt
dark lights day
year news

Gerry Gilbert 1 JANUARY 1969

1ST FOOTING / [10 line poem, followed by] /
Gerry Gilbert 1 JANUARY 1969

broadside printed three colours on the roneo at
Intermedia (with the assistance of Victor Coleman):
title & author lines yellow; first five lines of text
black; last five blue.

holograph facsimile throughout.

6-5/8 x 12-7/8, laid stock, bottom edge deckled.

[the copy examined, Earle Birney's, signed & dated
by him 30 Jan 69]

altered state

a copy printed on blue card measuring 4-15/16 x
10-15/16, has the text of the poem inverted, all
the colours as above.

[republished in **MONEY** (1971), [p 51], with an added
verse at end]

MUSIC

MUSIC [holograph facsimile at top] / **untitled - wall poem GERRY GILBERT** [in type at bottom]

nd.

broadside in holograph facsimile of a page of reformed prose, offset black on coated white stock.

8½ x 11.

one of thirty-five fascicules in three folders comprising the catalogue of an exhibit curated by Alvin Balkind,
concrete poetry / A selection of recent CONCRETE POEMS BY INTERNATIONAL POETS / FILM, SOUND POETS ON TAPE, AND A SELECTION OF SLIDES /
Presented by The Fine Arts Gallery, University of British Columbia, / Vancouver 8, Canada, from March 28 through April 19, 1969 [from inside flap of wallet preservering the folders]

not issued separately.

[not the visual text included in one from **The Milk.**]

"There were many items in the exhibition which can be seen in anthologies, but several were made for the show: Gerry Gilbert wrote one on the wall in blue;..."

[artscanada 134/135 (august 1969), p 11: Incoherent thoughts on concrete poetry by John Noel Chandler, a review of the exhibition, with illustrations.]

QUOTE

New York, July 1965

[envelope]

series 3 of grOnk will be
mimeographed what have you
type material and will be pub
lished simultaneously with
series 4 a series of offset
books & special productions.
QUOTE published april 1969
in an edition of 300 copies.
ltd number for public sale.

[colophon]

QUOTE / New York. July 1965 [from cover]

published april 1969 /
in an edition of 300 copies. /
ltd number for public sale.
grOnk 1: s3 /
by GANGLIA PRESS 29 /
gerrard west toronto

23 slips mimeo'd rectos only, enclosed in a
rubber-stamped envelope.
slips, $4\frac{1}{4}$ x 2-3/4; envelope, $6\frac{1}{2}$ x 3-5/8.

[originally published as 19 clipped slips in
The Milk (1967); & reprinted as a broadside
beginning "I will stay today..." late 1968,
comprising 18 sections; later reprinted in
MONEY (1971), [pp 28/9] in a permutation
of 20 sections, without title]

BABYLAND BLUES

I know what I'm doing
I'm doing it

trees a
green
agree

throw it all away

creek hi
flucking fly

grasses raises
seeds see

care of my gorgeous mind & soul
blues

wind is the hills on the sea MG tol

tumbledown rain sound on plastic wonder
full to be b

untic
unite

good foo

moth ring 3rd finger rite
wobble

I want to sleep at niton
woke me

way

the only person who kills mosquitos
the others are concerned wbad karma

then comes may

thce outs
i chance

warm drink
from cup
warm cup
warm from warm drink

ink

BABYLAND BLUES

nd.

2 sheets stapled upper left, printed roneo in
blue ink.

8½ x 11.

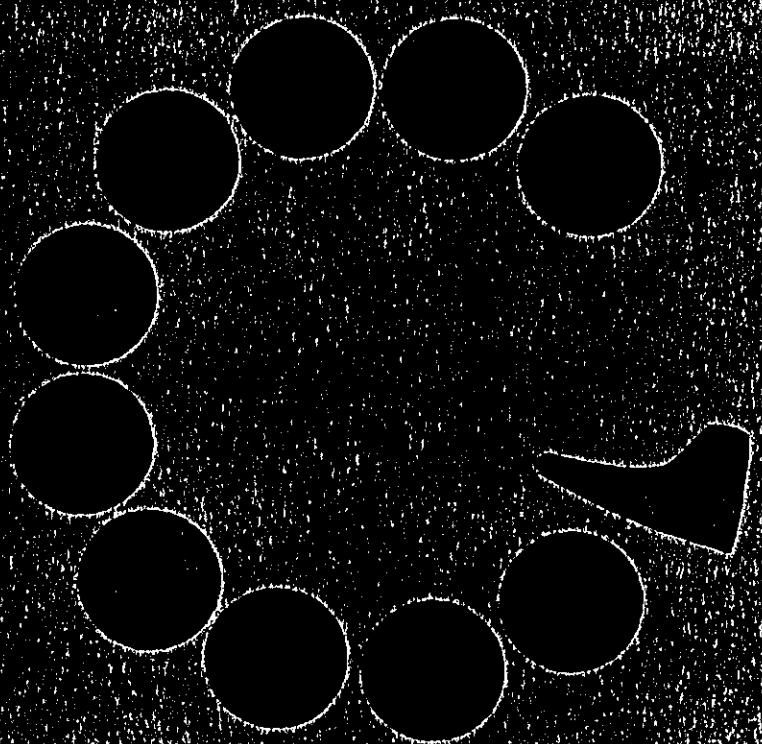
signed in type at end.

[spring 1969, according to the expanded version
printed in **FROM NEXT SPRING**, p 122]

an early draft appears in IS.seven (fall 1969);
a slightly revised version, in **MONEY**, [pp 66-71], (1971);
used by Linda Patterson to set her Coach House Printing
School letterpress edition (nd);
& Gail Hamilton's letterpress edition from Coach House
Printing School, taken from the present pamphlet.

Babyland Blues (1968) a poem written in Roberts Creek BC
by GG in the spring & summer of 1968, published in his
book 'Money' & in 'From Next Spring'; included here is a
much longer version(s) in manuscript than has ever been
published; also 3 early printings: a mimeo edition done at
Intermedia by the author, & two very nicely printed editions
imprinted 'Coach House Press Printing School' & 'Printed
at the Coach House press' by Gail Hamilton & Linda Pat-
terson; these 2 editions were in only dozens of copies.
[Gerry Gilbert / THE PAPERS / * / an inventory with
notes / April 1984, p 13]

PHONE BOOK



GERRY GILBERT

P H O N E B O O K / Gerry Gilbert /

Weed/Flower Press - Ganglia Press /
Toronto 1969

[52 pp] mimeo'd, stitched into blue card
covers printed black.
6-7/8 x 8-3/8.

colophon:

book design by nelson ball. /
cover design by barbara caruso. /
published by GANGLIA PRESS in cooperation with WEED/ /
FLOWER PRESS in an edition of 500 copies /
as GRONK series 3 : number 3 june 1969. /
distributed to grOnkers only by GANGLIA PRESS /
c/o the villagebookstore /
29 gerrard west toronto. /
grOnk is distributed by mailing list. subscriptions /
available on request. anymaterial concerned with /
the language revolution concrete sound et al welcome. /
edited by bpNichol, bill bissett, david w and a cast /
of thousands of supporting editors. /
trade copies available from WEED/FLOWER PRESS /
756 bathurst street toronto.

Ganglia issue

includes a leaflet laid in titled

GERRY CARRIER / INSTRUCTIONS /
(Keep for future reference) / Sold and
Manufactured by / gAngLiA ArtifActs

nd.

7 x 8½, printed offset on tan victory bond.
[4 pp].

colophon:

for use ONLY with poet /
grOnk s3:3

[instructions & illustrations for assembling a baby carrier.]
not issued separately.

this issue was sent out july 1969 according to the grOnk
newsnotes THE BIG MID-JULY grOnk mailout (typed 23
june 69).

GERRY CARRIER

INSTRUCTIONS

(Keep for future reference)

Sold and Manufactured by

gAngIAArtifAcs

PHONE BOOK...

PHONE BOOK, the first of Gerry's 11 books catalogued in CANADIANA (the annual bibliography issued by the National Library of Canada since 1952), appears in the 1969 list (published 1971), page 481 of volume one. although there are no Gilbert entries for literature in the 1970 list (published 1972), on page 393 of volume one, under the section headed 'Technology (#600)', & categorized "1. Infants - Care & hygiene," the list includes...

GERRY CARRIER INSTRUCTIONS.

previously published in an early version by the author in a private edition of ten copies (1966); then announced as forthcoming from island press, 1966; sections 33, 34, & 38 included with selections from **The Milk** in Gerry's untitled booklet [probly 1968]; republished in a slightly revised version, sentenced with conventional spellings, in **FROM NEXT SPRING** (1977), pp 94 thru 104.

contents: "bringin in the spring in dakota yesterday..."; "look up karma..."; "mirror/middle english mirour from old french, from mirer..."; "my blue sky..."; "dont look down here thats not..."; "I asked if it was raining..."; "the only thing a lockII keep out is an honest man/ CYPRESS..."; "7 in one blow/ a week/ japan on a honda..."; "when I was in grade 7..."; "poet..."; "STABIT/ SHE'S BIG/ HER..."; "dyou sayd I like it ?/ no yous..."; "30 YEARS IN MY NAME..."; "rain..."; "day after tomorrow/ Charlie/ he's 77..."; "on the rails/ or..."; "CONTINUE/ japan on down to borneo somewhere down there..."; "what was the meaning of the great patriarch coming out of the west..."; "cn conductor/ loyal rimless..."; "John John/ we receive the same sun..."; "I had no intention at the time..."; "who I am writing..."; "up to your nut in fucking shells..."; "they picked up a walker on the road to baghdad..."; "music..."; "it began to rain..."; "rainbow in the pond..."; "a green..."; "EL YSIAN/ thats..."; "fog..."; "tell him to mind his own business..."; "yes I'm the punfighter..."; "TIME OUT/ for the moon to fill out.read a dictionary. I could..."; "hideous Chaney the elder in silent television last night..."; "this is for the Linda..."; "after words..."; "why dont I..."; "I see..."; "the killer is at the top..."; "cant see the key..."; "the story so far..."; "man..."; "giving away treasure in my youth..."; "all friday 13 nothings happend..."; "thin wet clay called slip..."; "it rained..."; "thanksgiving..."; "at 1st I thought I was looking..."; "I bought their cigarettes...".



gerry gilbert

thong?

nd.

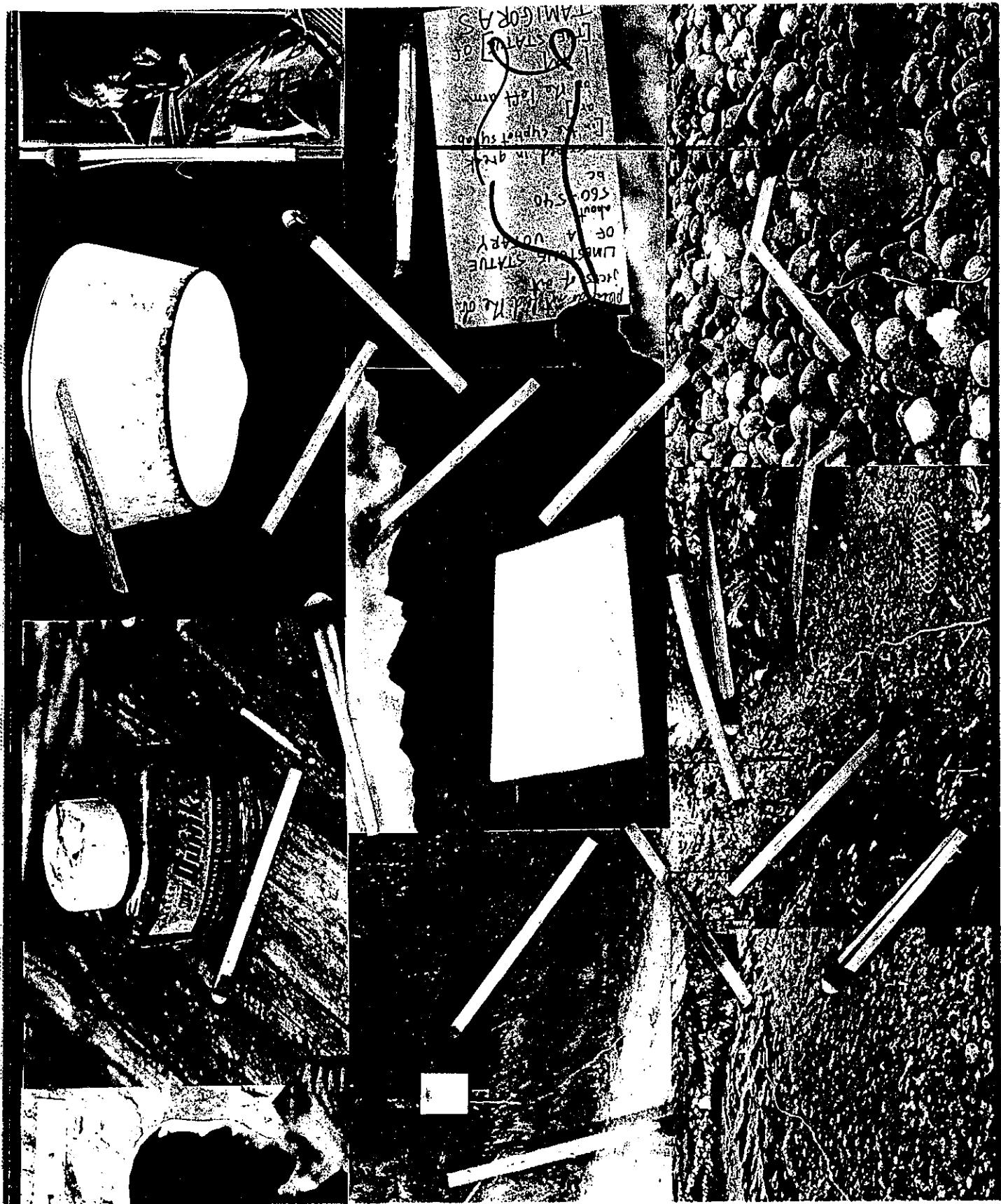
[4 pp] leaflet mimeo'd on pale yellow stock.
4 $\frac{1}{4}$ x 1-3/4 [a less common variant measures
4 $\frac{1}{2}$ x 1-7/8].

#33 in the evolutionary backwash /
pouring from the ganglia presses /
daily & being distributed c/o the /
villagebookstore 29 gerrard west /
toronto canada.

[mini mimeo series #33]

cover bears a waveline of 3 pulses, followed by
gerry gilbert

[first of the 5¢ mini mimeos was issued june 1968;
#12 apparently 1969; #24, 1969; #25, after july 1969;
& #39, 1970]



doi.ngnq [title from inside cover]

(1970)

The National Film Board of Canada, Ottawa.
[20 pp] newsprint, stitched into coated paper covers.
10-3/16 x 8 $\frac{1}{4}$.

artist's name given inside rear cover. a photo documentary issued separately at 50¢. one of fifteen booklets in the same format issued as a boxed set (at \$6.95) with the title

B C ALMANAC (H) C-B / THE NATIONAL FILM BOARD OF CANADA / IMAGE 8 / L'OFFICE NATIONAL DU FILM DU CANADA

(1970)

Printed and published by Brock Webber Printing Co. Ltd., Vancouver, B.C., Canada [p 8]

unbound [12 pp] title booklet [coated stock], 15 photographic booklets, & 2 posters (folded) in a printed card sleeve inside a solid black card slipcase.

10 $\frac{1}{2}$ x 8 $\frac{1}{2}$ (case); 10-3/8 x 8 $\frac{1}{4}$ (sleeve).

[Each] photographic book is one of a set of fifteen volumes (460 pages) produced by the National Film Board of Canada exhibition "B.C. ALMANAC(H) C-B."....

Executive producer in Ottawa ... LORRAINE MONK.

West Coast producers and designers ... JACK DALE, MICHAEL deCOURCY....

The artists ...: JACK DALE, MICHAEL deCOURCY, CHRISTOS DIKEAKOS, JUDITH EGLINGTON, GERRY GILBERT, GLEN LEWIS, TARAS MASCIUCH, MICHAEL MORRIS, N.E. THING CO. LTD., ROY K. KIYOOKA, JONE PAYNE, TIMOTHY PORTER, PETER THOMAS, VINCENT TRASOV, ROBERTSON WOOD....

the title booklet & sleeve are illustrated with photos beginning with ALMANAC PROCESS SERIES #1 B.C. FOREST on the title-page, & ending with ALMANAC PROCESS SERIES #6 PILE OF FINISHED BOOKS, on the rear of the sleeve, documenting the genesis of this project.

included are two photos of the artists, ALMANAC PROCESS SERIES #2(a)

GALLERY ENTRANCE MURAL REP. ARTISTS [pp 2/3] shot from behind, & ALMANAC PROCESS SERIES #2(b) GALLERY EXIT MURAL REP. ARTISTS [pp 6/7]

shot up front. the others in the PROCESS SERIES illustrate:

#3 PRINTER ROB BROWN [p 8] & also included as a poster (18-1/8 x 17-1/16) folded three times (to 6-3/8 x 8-7/8), supposedly censored from the show.

#4: 7 TONS STACKED RAW NEWSPRINT [front flap of sleeve].

#5 HALF-TONE STEP SCALE [spine of sleeve].



[Gerry calling cards (recto & verso) 1970]

doi,ngng...

the other poster included is a newsprint sheet (16-3/16 x 20-5/16) folded twice (to roughly 8 $\frac{1}{4}$ x 10 $\frac{1}{4}$) of some of the artists photographing developed photos.

included in the title booklet are a montage of INTER-MEDIA VIDEO, & a graphic captioned SOUND / BY DENNIS J. VANCE (he provided the audio for the exhibition, the video credited to DALLAS SELMAN.)

Vincent Trasov's booklet features the favorite clothes of 18 names, including Gerry Gilbert (a vest?), otherwise there are no signs of him among the other 13 volumes.

"Like other artists included, their work concerned giving information and did not approach traditional "art" photography." [Capilano Review 8/9 (1975/6): A Selection of N.E. Thing Company A.C.T.'S. (p 148)]

excerpts from Barry Lord's review of the project in artscanada 152/153 (Feb/Mar 1971), pp 42-45:

young artists ... willing to use photography to help create a mass-production art of public distribution in which the image is everything & the precious object for exploitation & possession doesn't exist at all. Originally produced for the National Film Board stills gallery in Ottawa, where it opened in November, it will also be presented at the Vancouver Art Gallery in April. The book-set, available loose in a box or bound in a single volume, is being circulated by the N.F.B. as the eighth in its series of Image photo-books; the Museum of Modern Art is also selling it. On the gallery walls, instead of glossy originals to which the book would be secondary, are only photographs of the book pages; looking at this "exhibition" produces, if anything, a desire to see the books themselves. Thus the true nature of the camera art is recognized: the reproduction for mass distribution comes first, and the "photograph as object" is only a record of it.

The artists also wanted to use the grinning face of their printer as the photo for the show's poster, but Film Board director Sydney Newman, who allowed plenty of pubic hair & nipples & pregnant nudes in the show & the book, censored this head-&-shoulders shot of the grinning Rob Brown, on the grounds that it would harm the Board's public image. "Liberal" values & "good taste," in art as in government, remain the enemy.

In many ways the Almanac process was yet another project of the Intermedia group. Dennis Vance supplied responsive electronic sound for the Ottawa exhibition, & Gerry Gilbert closed the extended-almanac circuit by taking videotape of the opening. Much of his tape showed the playback TV unit itself, sometimes while it was telecasting one of the tapes the artists had made in Vancouver.

Allowing the artists to do the layout led to an intriguing multiplicity of ways of relating such images.... Gerry Gilbert allows his personal sensibility to control every connection of subject & form in his three-tiered collage pages.

In all, Almanac(H) is undoubtedly the most advanced show of the current season, conceptually. It confirms once more that it is through photography today that significant art forms can be created.

... (that's what I'm paid for, to believe what I hear, listening to myself
read the paper each day)...

BC ALMANAC

1970.

videotape of the setting-up of the group exhibit
in Ottawa at the National Film Board Still Photos
Gallery.

a 20-minute black & white $\frac{1}{2}$ " open reel sound
videotape.

The entertainment on tv tonight is a bribe, to keep us consuming....
So, if tv isn't selling, it simply isn't entertaining. In fact, if it's art or poetry or reality - full of those embarrassing silences when things get personal and interesting - it's irritating....

I don't want to put down enjoyment. I enjoy doing this, my duty as a poet. Joy is the very **finest** medium of communication we have, and along with grief is the place we begin from, if we want to get anywhere, together.

I just want to warn you that you've got to be careful with entertainment. A bribe is a bribe! Entertainment leads to the hard stuff, commercials.

LOVE LETTERS

nd.

[36 pp] rubber-stamped.

Love Letters (c. 1970) the original of an unpublished
concrete poem constructed from the names of lovers;
35 hand-stamped pages.

[Gerry Gilbert / THE PAPERS / * / an inventory
with notes / April 1984, p5]

THE DAILY SLUG

intermedia at
the vancouver
art gallery may 1931

Vanish into geodesic space
at Intermedia's \$5000 SHOW.

EVENTS DAILY TILL THE END OF MAY

We've filled the galleries
with a rainbow
around ten domes

floating in a sky sound

40 ARTISTS POETS FILMMAKERS
DANCERS MUSICIANS TECHNICIANS
PHOTOGRAPHERS & PERFORMERS
& CRAFTSMEN

PRESLNT

INTERMEDIA'S 3rd ANNUAL
SPRING SHOW
AT THE VANCOUVER ART GALLERY
west georgia street

MAY 1931

MAY 1931 / [preceded by]
THE DAILY SLUG / intermedia at /
the vancouver / art gallery may 1931 /
Vanish into geodesic space / at Intermedia's
\$5000 SHOW. / EVENTS DAILY TILL THE
END OF MAY / We've filled the galleries /
with a rainbow / around ten domes /
floating in a sky sound / 40 ARTISTS POETS
FILMMAKERS [sic] / DANCERS MUSICIANS
TECHNICIANS / PHOTOGRAPHERS &
PERFORMERS / & CRAFTSMEN /
PRESENT / INTERMEDIA'S 3rd ANNUAL /
SPRING SHOW / AT THE VANCOUVER ART
GALLERY / west georgia street [mimeo'd
blue over a red slug outline]

nd.

[9 sheets] stapled upper left, with rubber-stamped
publisher's card: INTERMEDIA / 1972 West 4th
Avenue / Vancouver 9 B.C. [over original drawing
in red, of slug]. 9 different coloured stocks.
 $8\frac{1}{2}$ x 11, with the title sheet $8\frac{1}{2}$ x 12; the card,
 $5\frac{1}{2}$ x 3.

the catalogue for the show [held May 19-31, 1970],
with events comprising the upper half of each page,
& text from **MAY 1931** for the corresponding day in
1931 comprising the bottom half. ["The text is from
the Vancouver Sun for May 19-31, 1931." from the
colophon of the grOnk edition (1976)]

also publishing two poems on the recto of the last
sheet, one by Alan Sharpe, the other by Gerry Gilbert
[beginning, "Eye rolled down the slime tail after slug."];
both titled POEM.

MAY 1931 published anonymously.

[foundpoem]

May 1931 (1970, 1976) a sequence of poems drawn from
the May 1931 Vancouver Sun on the occasion of the
Intermedia Dome Show at the Vancouver Art Gallery,
May 19-31 1970; the day-by-day press releases, by GG,
for the show, mimeographed, including the poems; a
typescript of the poems; the grOnk edition of the poems;
letters & a note concerning the presentation copy of the
poems produced for the descendants of someone men-
tioned in them.

[Gerry Gilbert / THE PAPERS / * / an inventory with
notes / April 1984, p6]

He'd skipped the 60s himself, so I usually didn't mention them, unless he asked. 'It was the babyboom hit the world (as we keep insisting we know it) in the 60s. Fidel and Che marched into Havana to start the decade, and everywhere became the center. History stopped right here. They called it **Cultural Revolution**, and whether you were a student marching in Peking, or an actor forgetting his lines in Paris, or a professor dropping acid in Boston, or a guerilla stopping a bullet (& America) in Saigon, or some ape stopping an American buck in Calgary, or a terrorist stopping the mails in Montreal, or a voter starting Trudeau in Ontario, or a bug giving the beat back to the people in Hamburg, or a highschool kid hanging out on 4th - just being there, being in there - it wasn't political or economic revolution, it was **cultural revolution...**'

He interjected, hand crank all the way: 'You're calling the revolutionary decades the highs?'

'I guess so, I'm just a guest here - in the 60s it was led by poets and artists and musicians and shamans and students and philosophers and gods and everyone who guessed, conspiring spontaneously and joyfully to flush a huge turd of inertia down the drain...'

'...the 70s being the drain,' he nodded.

'Right. They called the feeling of relief **love**, introducing everyone to everyone else for the first time.'

This time, on cue, he said, 'Where has all that **energy** gone? It really has been a crisis this decade. Who were they?'

'In North America the children of the conquering cultures had switched sides and become the imaginary descendants of the Indians and the Slaves. LSD had destroyed the borderlines, the class distinctions...'

'stink.'

'...and reality became visible. For the first time for millions, art became real, ecstasy normal. The 7000 year old secret: the knowledge of Paradise: it went public. But it was right away pushed back underground by the 200 year old ruling industrial/commercial civilization running things from the kitchen - but not before everybody had a chance to look. The grave turned over in Walt Disney.'

'And it was so easy to live in the 60s. Folks was on the road, I met some great people. America's top poets met at last at UBC in '63. Film-maker Sam Perry got the San Francisco pop renaissance here intact at the **Trips Festival** at the Forum in '66. In '67 poet Dan Macleod dropped out of the academy and started **The Georgia Straight** which broke the silence in Vancouver journalism. I asked Marshall McLuhan (you know, I've never written his name down before!) when he was gonna drop out, but he said he had a cold, and couldn't talk. Poet Jamie Reid liberated Stanley Park with the first **Superhuman Be-in** that year. The Town Fool gave the media a contact high. The Intermedia poets and artists liberated the Vancouver Art Gallery, up to a point; like the time the red flag of Revolution and the black flag of Anarchy flew over the Seaforth Armouries but didn't quite liberate the Liberals. And the rock festivals and pleasure faires and bushels of joints and the mudflats squatters and Gary Lee-Nova's **Acid Test** paintings and Jack Wise's calligraphy and Brian Fisher's dimensions and Glenn Lewis's mirrors and Helen Goodwin's dancers and Claude Breeze's visions of the race at love and war, and the music - Al Neil's music, Bill Bissett's chants, Fireweed, the drummers, even the radio - and all the casualties, always the casualties...art became too real? Well, Mayor Tom turned into President Dick; and the warbabies, they gave up, and grew up.'

'I was somewhere else, I'm sorta glad.'

'You were there. It just wasn't the you who's here.'

A telegram came

HEADS [&] TALES

two [?] videotapes.

[described in CV/1990 as "120 minutes,
based on the film 'Home Movie' 1966-70"]



APR 3 5 1978

APR 3 5 1978 [cover title]

Published by HESHE+ITWORKS - MARCH 1971 /
Printed at the BAU-XI GALLERY - VANCOUVER /
150 copies numbered and signed by the author /
this is copy [number written in blue ink] /
- read by /
1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 /
+ when completed, staple shut + return for re-cycling

[36 pp] laid into heavier paper covers, with photo
illustration [acrobat handstanding] on front, & rear
cover a postcard facsimile.
issued stapled once at fore-edge.

5½ x 8½.
printed offset (?) with title (front) & CANADAS
NATIONAL MAGAZINE (rear) rubber-stamped red.
reformed prose in holograph facsimile.

the copy examined bears a blue ink autograph slug
on the first page.

entirely reproduced in IS.ten (summer 1971), pp 42-59.
AND (April 1971) is comprised of the first 22 pages of
APR 3 5 1978, with slight revisions.

AND



Gerry Gilbert

[rear cover]

AND / [repeated 21 times on separate lines] / gerry gilbert / blewointmentpress / april 71 (ltd.ed.500)

[9 leaves] stapled at top into white card cover (rear),
printed black, with paper tape spine; text on rectos only.
8 x 13-1/8.

I was so scared I couldn't help but pay attention - fascinated
& terrified - at seeing what I was seeing - to it - it got
worse & worse - or more & more - deep - in me. Then, as
if I'd hit the bottom of the world, the scene changed.
I thanked my mind & moved on. The change happened
without even a click. Click. The change of direction was
acute. A switch. A gate. That was two years after I wrote

an
nd

which was first stamped in ink on a pole standing upright
on the ground as the gate between two places. And often
comes in handy. It's the word to a song I sing. I connected
a whole book of poems together with it. It was my entry
in the contest for naming the arctic communications satellite.
It'll make a good poster and a great deck of cards. I've
tried to do without it, and succeeded. But not for long.
I offer it as an abbreviation of the word canada. And so
but on. [AND, 8th section in NIGHTLING, p80, OPEN
LETTER Third Series No 4 (Spring 1976)]

[includes ROCHDALE COUNCIL MEETING 23.II.70, insight
David Sharpe's ROCHDALE The Runaway College could
certainly have used]

conjoined texts, with titled pieces interspersed, including:
MATCHES / 24.II.70. TORONTO
ROCHDALE COUNCIL MEETING 23.II.70
TICKET
FRIED EGG SANDWICH ON BROWN

[comprising the first 22 pages of **APR 3 5 1978** (Mar 71),
with slight revisions]



Hilroy

[slug sticker]

nd.

$\frac{1}{2}$ x 5/16 sticker with slug drawn on in blue.

produced by the artist for inclusion in the
ace space co 1971 **SPACE ATLAS**, issued from
the Dept of Studio Visual Arts at the University
of Victoria, by Dana Atchley, April 1971.
250 copies.

each contribution has been punched & assembled
into a black Hilroy 214 binder, with the exception
of Gerry's piece, which is affixed inside the front
cover over the model number (214).

MONEY

GERRY GILBERT



Thanks for everything

nowhere
nowhere

Gerry Gilbert

MONEY / GERRY GILBERT /
GEORGIA STRAIGHT WRITING SUPPLEMENT: /
Vancouver Series / #2

400 copies published June 1971 at York Street Commune.
[72 pp] stapled into printed wrap-around card covers.
8½ x 10-7/8.

These poems first appeared in the sixties /
Cover: Canadas National Magazine [photo of
the author in hospital, visiting]

Canadas National Magazine (there are many Canadas; when we were
greatly impressed by a poem of Olson's, we'd say, "It's very
Canadian.") is a rubber stamp graffiti Michael deCourcy & I
freed from slavery at Maclean's [magazine], the time Maclean's
wouldn't let Intermedia tell its own story. [line five (spring
1985), p36, NOTES TO "IMAGINARY SPACE: SELECTIONS FROM THE ARCHIVE"]

G - Well, mom & dad were nomads and followed the seasons in the 30s.

A - What kind of nomads were they?

G - Travelling salesman. [sic]

A - Really. What did they sell?

G - Magazines. Canada's National Magazine was on the road.

[GROUNDS (1976), [p91], OUTerview, with Anne Petrie]

FOR CRYING OUT LOUD

[included [p 2] is an early list of the author's works:]

also by Gerry Gilbert

WHITE LUNCH

PHONE BOOK

THE MILK

IMAGINARY

HOME MOVIE

CAPTAIN RONEO'S RADIOFREERAINFOREST

DOI,NGNG

AND/APRIL 35, 1978 [sic]

LEASE

I know I'm working too hard these days, I only do it because it doesn't pay. And it doesn't pay to, too. But I made up my mind twenty years ago to bypass money and live out here where it's lifesize.

MONEY...

contents

"A moving picture..."

"stone train..."

"pumpkins are heavy..."

"Her white face where..."

"The poor baby that dies..."

"we go SE from Cape Race in winter..."

"caterpiller if I pat your head your mad feet will stop still..."

FORM FOR THE DECENT BURIAL OF DEAD

LONDON 1964

WORLD WAR II

"Waitress..." [titled IDIOT in New Wave Canada Portfolio]

RENOUN 8259

"Who'd believe it, Smoky Joes, 5 minutes to midnight, the
transport caf..."

CANADA HOUSE / TRAFALGAR SQUARE

please do not feed the objects of art

"the pleasure, I said..." [untitled permutation of QUOTE]

LOTHAR

SINGLE MENS UNIT

"oatmeal..."

LITTLE MISS CHIEF

BICYCLE

"goodness & mercy are following me straight across the lake
from Summerland..."

"I want to lie..."

"hurry ime dying..."

"I am not you..."

"bone..."

"we were talking about going to Brasilia in 1973..."

red letter

"NEAR YORE..."

"it's useful work..."

"the bug ran around dead..."

"big..."

1st footing

at o wenwewen

thats that

"find your birds..."

"your hand was shaking..."

"heres a purple o poem..."

"sometimes i miss..."

"wilder..."

"baby's work is..."

"must be easy to write poems. homes..."

"guns..."

"1 stone..."

"it does feel good..."

GARDEN

BABYLAND BLUES

Poet 'ate the orange sun, laughed and grew fat'

By VIVECA OHM

I could have sat there all day.

What? At a poetry reading? That's right. A rare day. But then Gerry Gilbert reading (no, mumbling, laughing, relaxing) at the Vancouver Art Gallery on Friday was a mercifully non-event event. For more than an hour I didn't peak at other people's watches, overcome by the righteously Poetic hammer of Me, Me, Me and the Sacred Words.

And oddly — or perhaps fittingly — enough, I can't put my finger on just what made this melancholy-looking character with a stuffed-nose voice so special. Something beside the fact that he drank beer instead of water while he read. Or had the good sense to choose the only room in the art gallery that doesn't echo like a tomb. Or showed a strange pre-occupation with the word "slug".

Slug. As in the one that opened one eye and stared at the poet while being swallowed by a snake. Very symbolic — or totally ludicrous. It doesn't matter which. A great deal of what Gilbert says is on the level of mild put-ons. Or refreshingly trivial truths.

Anyone can be a poet, Gilbert pointed out, "All you have to do is sit down and write. Which is why there are so few poets — most people have more important things to do — and why there are so many poets — it's so easy."

Having said that, he could get away with reciting the alphabet and listing objects as easily as he created grubbily intriguing city-scapes and gilded them with "we ate the orange sun and laughed and grew fat."

Quoting John Newlove, Gilbert shrewdly reminded us that "a poet at



GERRY GILBERT
... some mild put-ons

twenty is twenty; a poet at forty is a poet." Gilbert is somewhere in between. Perhaps his appeal is that no one knows it better than he.

THE IMAGE BANK POSTCARD SHOW

1971.
videotape.
24 minutes.
with David Rimmer.

'... It's the marvellous shape of our attention is the work, the object,
the cup. I'm just the handle, on occasion.'

THE LITTLE HOT STOVE LEAGUE SEPTEMBER 29, 1971

[2 pp] mimeo'd.
minutes of the meeting of the New Era Social Club.

It was reported that Bill Bisset [sic] made a phone call to Carole Fisher at the Bau- Xi today. No one could rember [sic] whenlast that had happened it was such a rare event except for an account about Gerry Gilbert standing at the back door discussing yankee imperialism with Bill. Flakey thought that Bill was pretty sexy.

[with a floor plan of the club, 358 Powell St]

reprinted in IS.13/West Coast Art (winter 1973), [p 43].

I thought, **Anyone doesn't make me write it down first** - it's the people who own the media who are scared of free speech, and they think that writing it down will make it safe, like them. As a poet, I can write it down without killing it; but it's hard work, because they're hard people. I don't want to be hard, I want to be anyone. Anyone can be called on to say grace.

THE LITTLE HOT STOVE LEAGUE. WEDNESDAY
OCTOBER 20, 1971

2 pp, mimeo'd.
minutes of the New Era Social Club meeting.

The photos of the 1st Little Hot Stove League meeting were tabled.

The video of the opening of the Image Bank Postcard Show at the UBC Fine Arts Gallery was screened.

Repairs underway to the New Era Social Club Kitchen kept the proceedings close-up and very intimate in all dissections. The Round Table proved to be Home Plate for the afternoon, whilst the meeting spread throughout the establishment.

The Health Inspector visited, and was escorted by d. rimmer around the various sites. one person lives here.

[with holograph correction in the last line, followed by a signature slug]

reprinted in IS.13 (winter 1973), [p 45].

you'll only have yourself to thank
if you go & get chewed up in your own story
taking, as you please
instead of giving, as your thanks
your full attention to how good it tastes
to be a bird
whose story
is a song
a pleasure
to touch you with

THE LITTLE HOT STOVE LEAGUE - WEDNESDAY
NOVEMBER 24 1971

2 pp, mimeo'd.

minutes of the meeting of the New Era Social Club.

ANDY GRAFFITTI (ONE T) and SLIM FLOWERS
finally got there. I am slim flowers.

The meeting
was around the Terrycloth Table in the Gallery. The
BIG TIME MAP was unrolled & Henry wrote down
and read out each item as it got remembered, in
the history of INTERMEDIA from January 1967. Judy
wrote on a big card the history of THE SOUND GALLERY
from January 1964.

We spent a lot of time trying to remember dates.date
memories, stepping back over the rainbow. How much
can you tell me. It All? even the dope?

Note how much Film & Photos & Books & Ta pe & real
stuff there is. Each kit can have a real artifact.

CBC-TV TORONTO made a network 2" Video show and
NFB MONTREAL (French) made a movie of Intermedia.
We must get access to the originals.

I got fired by the idea of publishing the History of Roneo
as soon as possible, and distributing it to all concerned,
and getting everyone's notes & corrections. As well as
getting everyone's Intermedia Archives.

Money will have to be found for the stencils & paper.
I'll do it next week, then someone else can have the
stencils.

Maxine, Judy, Henry & myself, THE POETRY FRONT
were all present for the first time in years it semes [sic].
RADIOFREERAINFORST, CANADIAN PACIFIC, MINI-
MEDIA, & THE MANDAN GHETTO.

THE 4TH AVENUE SOUND GALLERY, BEATTY STREET...
Slim set up the tv & watched tapes from rightly speaking
I'd rather be watching one right now

[reprinted in IS.13/West Coast Art (winter 1973), [p 46].]

And you try to find out what's happening by reading the newspapers, but they were written years ago. I sent the Forum daily a poem, a trail that leaves the image of the forest wherein I'm lost intact - but for their kind of news, the forest is cleared, and language is black-top, and politics is cold. It's not like that here, we are climbing each other like trees, finding out, building by growing. The newspapers should be the map, of all these meetings here, of the world, over & under.

[THE LITTLE HOT STOVE LEAGUE]
FEB. 9 1972. 3333333333333

2pp, mimeo'd.

minutes of the meeting of the New Era Social Club.

after months of proposals, & we are only getting 1/8
what we asked for....

Forgive me if this letter is something of a diary! It's
also the minutes of this afternoon's LITTLE HOT
STOVE LEAGUE meeting this afternoon. [sic]

ALSO A MEETING OF INTERMEDIA "GREENING OF
VANCOUVER" LIPPPROJECT AND OF INTERMEDIA
FEASABILITY:EFFECTIVE LIVING (FAY NEIGH YAY)
GR[rest of word obliterated] AND AN INTERVIEW

WITH BC MONTHLY FOR CBC RADIO

Roy Kiyooka was here last week, for the Halifax in
Vancouver part of EXCHANGE, which didnt happen cos
of the air strike -- will happen at the end of March
instead....

:going to Halifax from Vancouver -- Gathie, Glenn Lewis,
Michael Morris, Gerryme, Don Druick, Dallas Selman,
Gary Lee Nova, Vincent Tarasoff, Carole Fisher. so far
5 nites of films, music, poetry, video, dance, theatre &
days of workshops & an exhibition of Image Bank &
events -- Carole is dissembling [sic] a log here & assem-
bling it there, beach to beach. Canadas National Magazine
is preparing a history of Canada lecture. Glenn will show
BC Forest Products. Dave Rimmer will be up from NYC.
all called THE NEW YORK CORRES SPONGE DANCE
SCHOOL OF VANCOUVER IN HALIFATS

I'M Doing a reading/performance athe VAG April 20.

Brad Robinson has been busy with the Georgia Grape
breakaway from the Georgia Straight. 2 newspapers now --
same old story, the Writers Rebelléd.

Please send a copy each issue of ARTSCANADA to the
Monthly, for review -- and respond concerning the possible
abilities I've mentioned. [this issue is paged 3 & 4]

I haven't actually seen the Eskimo issue yet.

I've only missed one weekend this(icy)winter at my
cabin at Roberts Creek.

[reprinted in IS.13/West Coast Art (winter 1973), [p 47].]

Snore Comix

M. Tims, Ed.

No. 3 64 pp \$1.50 (Various contributors)

No. 4 The Mr. Peanuts Flip Book — Mr. Peanuts

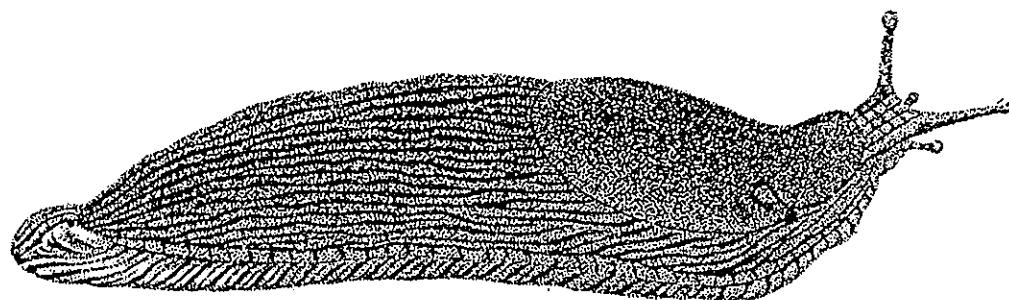
No. 5 The Shoe Book — George Saia

No. 6 The Slug Book — Gerry Gilbert

No. 7 The Coach House Nose Who's Who — Eduard Lang

Nos. 4-7 bagged All four \$2.50 Separately \$1.00 each

First there was R. Crumb's ZAP Comix, and now Jerry Ofo has collected cartoons by Canadian and U.S. cartoonists. A great little gift to give bachelor friends, especially since you can keep one triplicate copy for yourself. Puzzling, sometimes funny, with a word of caution — definitely 20-20 vision needed, as it is a bit like trying to read the telephone book when you're over 40.



THE SLUG BOOK

[1972?]

The Coach House Press.
Snore Comix No 6.

Snore Comix

M. Tims, Ed.

No. 3 64pp \$1.50 (Various contributors)
No. 4 The Mr. Peanuts Flip Book - Mr. Peanuts
No. 5 The Shoe Book - George Saia
No. 6 The Slug Book - Gerry Gilbert
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First there was R. Crumb's ZAP Comix, and now Jerry Ofo has / collected cartoons by Canadian and U.S. cartoonists. A great little / gift to give bachelor friends, especially since you can keep one triple copy for yourself. Puzzling, sometimes funny, with a word / of caution - definitely 20-20 vision needed, as it is a bit like trying / to read the telephone book when you're over 40.

[Books in Print / Winter-Spring 1972, [p 12], bottom]

[it's possible this book never appeared; the first two Snores in the list above were issued, & the third title (The Shoe Book) was printed & collated but not bound (with the possible exception of a few copies for those involved); the last title exists, as far as i can tell, as a disbound proof of 11 mounted nose shots, with the only line of type being: "Some Have Great Nez Thrust Upon Them". Victor Coleman concurs, an image of THE SLUG BOOK not in his memory.]

Here in this spring, stars float along the void;
Here in this ornamental winter
Down pelts the naked weather;
This summer buries a spring bird.

Symbols are selected from the years'
Slow rounding of four seasons' coasts,
In autumn teach three seasons' fires
And four birds' notes.

I should tell summer from the trees, the worms
Tell, if at all, the winter's storms
Or the funeral of the sun;
I should learn spring by the cuckooing,
And the slug should teach me destruction.

A worm tells summer better than the clock,
The slug's a living calendar of days;
What shall it tell me if a timeless insect
Says the world wears away?

Dylan Thomas

TWENTY-FIVE POEMS (1936), p 14.

(but you know what guests can be like
we think we own the place
when it owns us
a place can't be out of place
but we can)

THE SLUG BOOK...

Take Your Time (1968-present) a selection of hand-out broadsides, off-prints, etc.; a few one-of-a-kind items, but all from the on-going work over the years of GG meant for distribution outside of the usual literary channels; includes a few sheets of GG's slugs (line drawings) from an edition printed by Coach House Press but never collated because they couldn't figure out how to.

[Gerry Gilbert / THE PAPERS / * / an inventory with notes / April 1984, p 9]

Yes, this is the place. There's the boulder. There were a few flakes of plaster still in the rough surface of the granite, and the polishings from the smoothened top of the rock were around it on the ground. They would wash away. It was more than round, about six feet in its diameter, igneous, sitting comfortably on top of the cliff. (It wasn't really a cliff.) After grinding the top third of the boulder to a gloss, they had made a cast of the exact shape; and from that a computor-enhanced mold, into which porcelain clay was pressed. I opened my pack and removed 14 or 17 flat packages. I unwrapped them all and put the cloth back in the bag. (The cloth would sew up into a five-times size cozy for the North Pole, but that was only another stage, and it wasn't really a pole.)

The pieces shone where I'd set them down around me. This could only happen in a story, so the sequence was apparent, as soon as I began fitting them together over the boulder's active surface, shining duly, grey out of the gray out of the sky. The weather had had to be perfect - this whole thing was part of it. The plates were glazed in a flat translucent green celadon on the outside and a glossy fat black temmoku inside, where they met the stone with a tiny slap. Each slap remained present, until they were all in place. Then I had to move quickly.

I grabbed the pack and scrambled to the canoe. I paddled until I was a safe closeness, and looked back. The mix of unfinished slaps had culminated in the most piercing consonant I can imagine. The final P. Then the device cued itself up into perfect tune with all sound in the area of the map, and waited there, for you know what.

The zone of silence is always amazing. I relaxed with a smile and returned to the helicopter. Flying away in an utter hush, but an intense perception - I could feel the drops of water blowing off the pontoons, and the spiral slicing of the air by the blades overheading us - I was watching the lake clench the boulder. Where the sections of porcelain had fitted together at their edges was the kaki break from the temmoku underneath, a fine skinbrown line around the joints now, warm beside the jade of the celadon. Like I say, I felt the poem spelt out, I saw it, and it was silence, **fog** prondl pop.

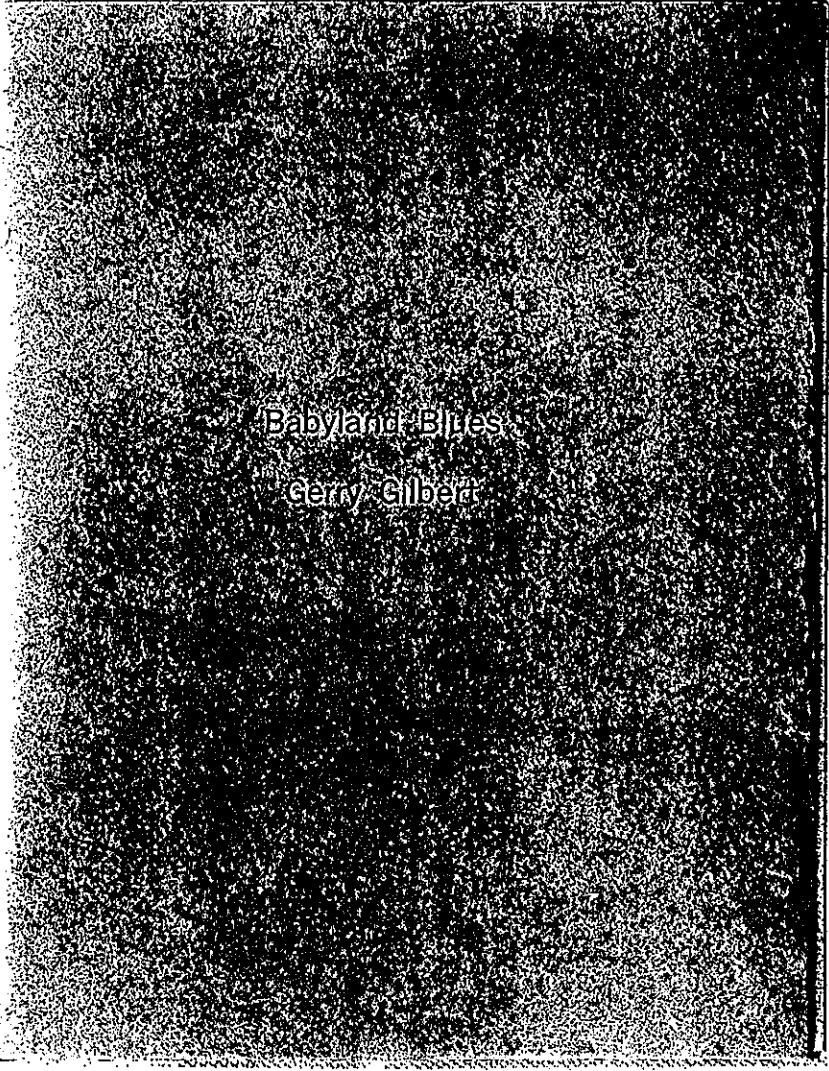
THE NORTH POLE PROJECT

(c. 1972) 17 pages, etc. from a project conceived but never executed, with Anthony Benjamin, English artist, planning to put a stainless steel Brancusi column packed with electronics in the ice at the north pole; includes copy 2/4 of a photocopied collection of news stories of a failed 1981 overland trip to the pole, a postcard from 'Marcel' (Michael Morris) & the project's rubber stamp. [Gerry Gilbert / THE PAPERS / * / an inventory with notes / April 1984, p 5]

Hollywood never moves like that - it demands a fooled audience. Illusion is easy. Montage or wither. I want to speak directly and concretely and personally and at last! Waving the page itself.

VANCOUVER BACKGROUNDS

(1972) photographs, notes, captions as written
& typeset by GG, etc. from a photo-mural pro-
ject undertaken by Michael de Courcy in collab-
oration with GG, Glenn Lewis, Taki Bluesinger.
[Gerry Gilbert / THE PAPERS / * / an inventory
with notes / April 1984, p 6]



Babyland Blues

Gerry Gilbert

Babyland Blues / Gerry Gilbert

nd.

olive sheet, 11 x 17, printed letterpress, black & red, folded three times in the appearance of an unbound booklet ($4\frac{1}{2}$ x $5\frac{1}{2}$), but for the verso printing all eight panels bottom down.

Printed at the Coach House Press / by / Linda Patterson

[set from the version published in 1969 in a private roneo edition]

these two editions [the two Coach House Printing School versions] were in only dozens of copies.

[Gerry Gilbert / THE PAPERS / * / an inventory with notes / April 1984, p 13]

BABYLAND
BLUES

GERRY GILBERT

BABYLAND / BLUES / GERRY GILBERT /
Coach House Printing School

nd.

[16 pp] stitched into rust card covers, deckled
along the front fore-edge, letterpressed black.
 $4\frac{1}{2}$ x 7-1/8.

Designed and Printed by / Gail Hamilton [sic]

printing the version from **MONEY**, [pp 66-71] (1971).

"only dozens of copies." [Gerry Gilbert / THE
PAPERS / * / an inventory with notes / April
1984, p13]

He read me, 'You got a real mousey tongue, for a guy trying to get through to somebody. I think maybe you've been getting through to **yourself** lately. Izzatloo? All this tv shit?'

'It's fun. I can say what's so, so it can be heard. There's people listening, really paying attention, and they haven't heard it all before. They draw it out of me. The writing is the performance....'

DUE WEST POSTCARDS

(1972)

160 postcards sent to the Burnaby Art Gallery show,
"Due West".

Some of the cards & texts are in **From Next Spring**.
The words on this one [#11, illustrated in the special
Gerry Gilbert section of **line five**] are for Louis Hanssen,
Vancouver artist, intellectual, seer. His writing, art,
pottery & film work remain uncollected. The memory of,
the ghost of, his person in the 50's & 60's, here & in
Britain, still inhabits & astonishes me. His flame burned
on the other side of the fire from mine, but it is his light
that revealed the ecstatic/demonic spirit within Europe
to me. [p 36, **line five** (spring 1985), NOTES TO
"IMAGINARY SPACE: SELECTIONS FROM THE ARCHIVE"]

[the typescape of **DUE WEST THINGS**, a list of objects
illustrating the postcards ("all the objects packed tightly
into a can; each object/drawing titled & photographed
together - the photos sent back to "Due West" too." /
p 36, **line five**) is dated at bottom FEB19,1972]

3. This is no. 3 in a series of 160 postcards corresponding
to 160 items in a tin called, 'Lunch.' One of these items
is drawn on the other side of each card. There are 160
colour photographs, one of each item on its corresponding
drawing. The cards, the items, the photos - all get posted
Due West to the Burnaby Art Gal. **nomoamenonthemoonsunfool**.

18. "...far more esoteric is the contribution of Canada's
National Magazine (poet Gerry Gilbert) one of the artists
who took part in the recent Vancouver-Halifax Exchange.
Gilbert sent scores of postcards to the Burnaby Art Gallery,
first from Halifax itself, then from New York, Toronto, and
Saskatoon. Some are ornamented with bits of collage. The
writing on all is hard to decipher, and the total effect is
tedious. I would say that at the very outside, the cards would
interest no more than fifty people at the inner core of the
local art microcosm.' Roughly. [two of twenty sections of
The Due West postcards published in **FROM NEXT SPRING**,
pp 132 - 136]

Due West (1972) the complete gathering of elements of a
major work by GG, comprising text, slides, drawings, docu-
mentation, objects, video, b&w photos & negatives, etc.;
the piece was executed during a journey from Vancouver to
Halifax, New York & Toronto, & involved an exhibition at
the Burnaby Art Gallery & one at the Nova Scotia College
of Art & Design; the piece leads into the work of many
other artists & writers, & into the history of that time,

Democracy
is the common art of being yourself
for once
I depend on you for that

I depend on the people who are doing the work
doing the work

all the artists
from the most intricate poet
speaking only for himself
to the most drunken newsman
asleep in the myth
from the most naive painter
awake in her dream
to the most devious commercial hack
speaking only for everyone
we
have to put it together
everyone else has it made

DUE WEST POSTCARDS...

& is in effect a time capsule of post-modern artistic sensibility centred in Canada's early 70's; a rich archive for research as well as a potent work of art. The videotapes also include the abovementioned Art Race & other material.

[Gerry Gilbert / THE PAPERS / * / an inventory with notes / April 1984, p 12]

WORD OF MOUTH

for Dave Barrett

We are the warm airs of late April
the clear dry-light
you are swimming into power through

with your big sheepish grin
like you just ate everyone to the left & right of you
& want to play fetch with the bones

standing out
standing out there
on your word of honour

that you won't make us voters feel like liars
for believing democracy's a rule of heart
not thumb.

We are the wet eyes of early May
& you're the promise we just made.

Gerry Gillett 380/1000

WORD OF MOUTH / for Dave Barrett

mimeo'd broadside signed & numbered, an edition
of 1000.

nd.

6 $\frac{1}{2}$ x 9 $\frac{1}{2}$, cream stock.

[Dave Barrett was premier of B.C. 1972-1975]

[reprinted in BC Monthly 30 (June/July 1983), [p 41].]

It builds resistance to the lie that we can go on growing into the past and future at the expense of the real entrance to history, the present.

SELECTED MATCHES BY GERRY GILBERT

nd.

18 sheets xeroxed by the poet.

poems & images.

[...a poem scroll 36" by 36' called 'Collected
Matches,' ...] p 133, **FROM NEXT SPRING**



[postcard extract]

Lease / Gerry Gilbert

nd.

[Coach House Press device on rear cover]

[60 pp, divided into 3 sections:]

Lease I (May 3 - 1971 & May 4 - 1971):

[20 pp] typeset on blue stock, stitched into the first fold of orange card covers; with dedication "for Carole" in holograph facsimile.

Lease II (May 5 - 1971 through May 12 - 1971):

[20 pp] of typewritten journal entries, with photos, drawings & illustrations, on green stock, stitched dos-a-dos into the second fold of the covers.

Lease III (May 13 - 1971 & May 14 - 1971):

[20 pp] holograph facsimile on yellow stock, stithed dos-a-dos-a-dos into the third fold of the covers.

5-7/8 x 6 $\frac{1}{4}$.

second issue

includes a postcard (5-3/4 x 3-3/8) reproducing the entire text of the book in a split-fountain reduction, inserted into a pocket tipped into the rear cover of Lease I. text verso reads:

Lease A three-pronged attack on / the aptitudes for lease, by Gerry / Gilbert. 66 pages [sic] of poems, \$2.00

contents: Lease I - HOME AGAIN; WHEN YOU WERE A BABY YOU WERE A BABY PRINCESS; ROYAL VISIT; MR. UNDERSTOOD; DING; POEM; HOW TO MAKE MONEY.

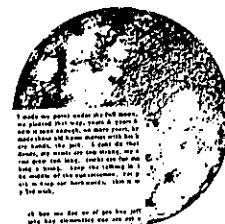
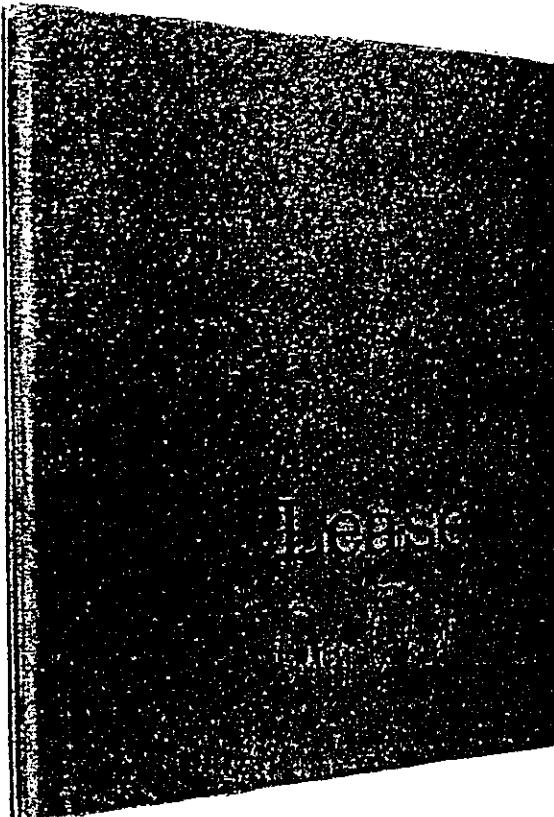
Lease II - "poems all day, lines, trails, stairs..."; "make you own yogurt, easy. I feel..."; "Chicken Haddie Tin Chowder works well..."; "who cares what I was thin king. Do..."; theresalwaysnothingyoucandoaboutit...."; "the slugs race down the trails..."; "Gardeners are asking me to keep my slugs..."; "I made my point under the full moon...."; "when the well is low hook up the line..." [all prose pages, followed by the visual poem:] "FOGD / dOND / POPI."

Lease III - Sing; Royal Visit [not the poem in section 1]; May Pole; Simpulism; Time is Read Space is Blue; Slugs are too fast; fly away fly.

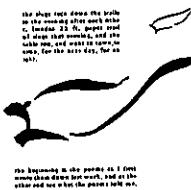


LEASE
Gerry Gilbert
32pp paper
\$3.00

37



MAY 11 1971



The photo took about the middle of the afternoon after work when I finished 22 ft. paper road at the end of the day. I was half home, and went to have a beer. For the next day, for all night.

The business is the same as I don't know what day it is, but on the other end we're at the point I left off.

\$3.00

LEASE, Gilbert

[catalogue entries]

Lease...

listed in the Winter-Spring 1972 Coach House Press catalogue as "COMING THIS SPRING..." [p 19]; illustrated in the 1972-1973 Books in Print catalogue [p 10], at \$3.00, with two pagespreads reproduced [pp 10/11 & 14/15 from Lease II]; in print at \$3.00 in the Fall 1973, Spring 1974 [with a drawing of the book by Rick/Simon], Fall 1975 [with a photo of the author], 1977 [with 1972 date of publication, ISBN 0-88910-089-6, & a blurb: "Moves from the typeset, to the typewriter, to the hand-written in this uniquely bound series of poems and journal notes by the famous west coast writer."], and the 1978 catalogues; raised to \$3.50 in the 1979, & 1980 lists; to \$4.00 in the Summer 1981, & Spring 1982 lists; to \$4.25 in the 1983, & 1984 lists; to \$5.00 in TWENY/20 (1985) [with the blurb: "Concrete poetry that moves from typeset, to the typewriter, to the hand-written in this uniquely bound series of poems and journal notes. Designed by the author with Rick / Simon, Lease was another in the continuing series of Coach House forgery / parodies. Laid out as a three-part book to be read front to back, back to front, and from the middle out. - V.C."]; then dropped entirely from the Spring 1987, & Spring 1988 catalogues, only to reappear in the Fall 1989 list at \$10.95 [with date of publication - taken from TWENY/20 - 1973].

mad poet
hard at it

hay!
the sky
just blue
away

GERRY GILBERT
Wed. Jan 10, 8:00pm

reads at the WAREHOUSE

free



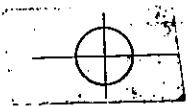
"mad poet..." / [6 line poem followed by] /
GERRY GILBERT / Wed. Jan 10, 8:00pm /
reads at the WAREHOUSE [last three lines
enclosed in black rules] / free / [followed
by the photo used on the cover of MONEY]

nd [1973].
poster poem mimeo'd.
8½ x 11.

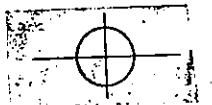
mad poet
hard at it

hay!
the sky

just blue
away



YELLOW



[proof]

West Coast IS 12 & 13

nd.

at least two (maybe all four) cover paintings by
Slim Flowers, from IS.12/13 (winter 1973), issued
as separate postcards from The Coach House Press,
to advertise the issue; four-colour offset.

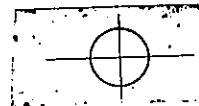
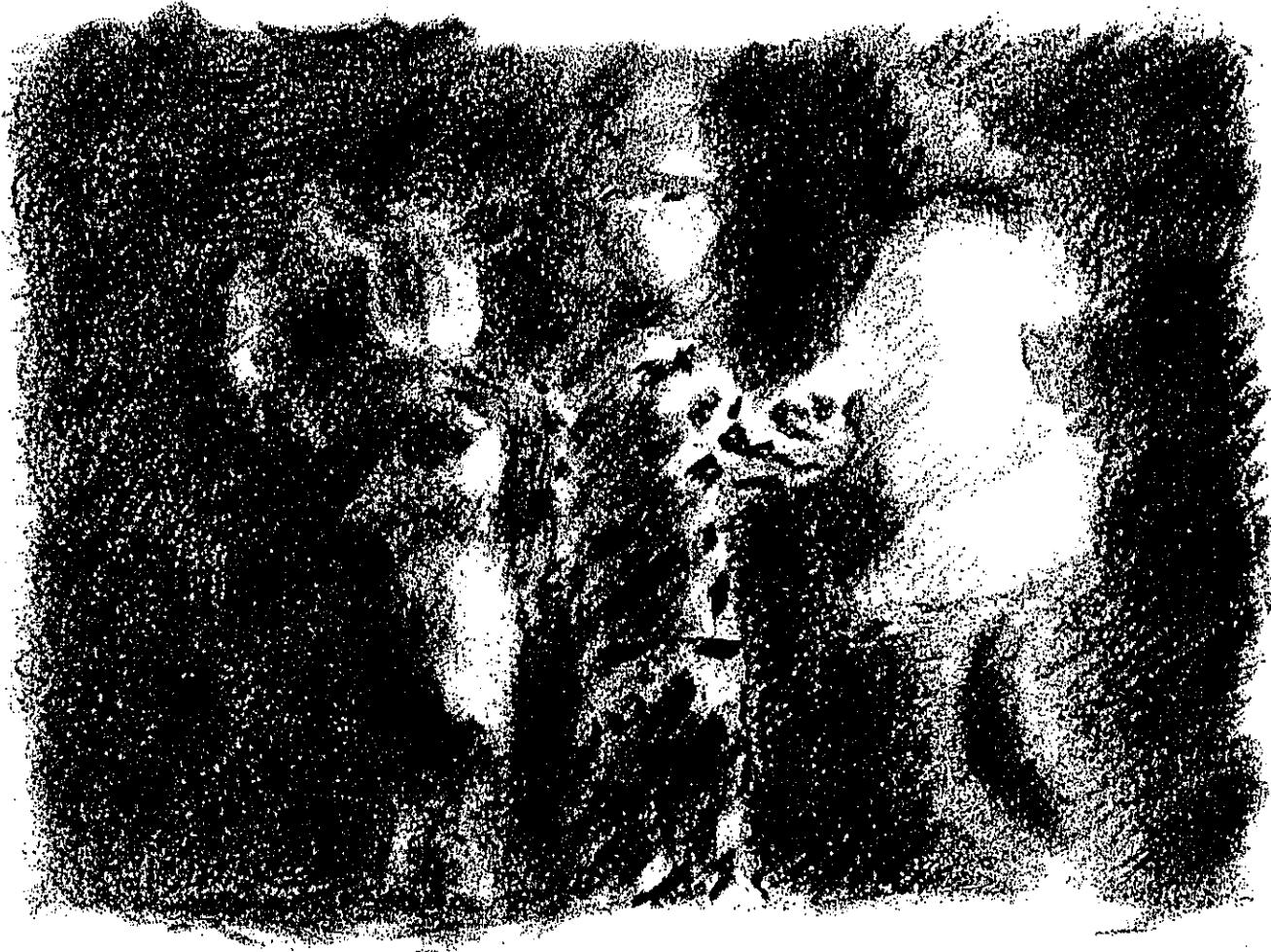
4 $\frac{1}{2}$ x 6 $\frac{1}{4}$.

Double issue of writing and art, /
edited by Victor Coléman and /
George Bowering. 180 pp, \$4.00
anonymous.

[the paintings are from the same photo of misters
rat (art), allsorts, & peanut waving together, two
years before mr peanut stepped out as the peanut
party candidate for mayor of vancouver (because
"people are used to electing nuts"), gone days of
the incessant play for innocence & an ingenuity for
fun]



Beue

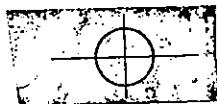


[proof]

BIRTHDAY

videotape, with Carole Itter, surrounding the birth of daughter Lara (26 Novem 1972), with readings from the **BIRTHDAY** journals by her founders, as soundtrack.

30 minutes.



RED



[proof]

"you a..."

nd.

broadside poem surrounded by eight photos of rocks; mimeo'd (?) with 'canadas national magazine' at bottom left, run vertically on end.

8½ x 11.

produced by the author for inclusion in
THE KWIKDRAW COLLAGE, issued March 1973
as A SPACECO / SFU PRODUCTION, by Dana Atchley,
from The Centre for Communications & The Arts at
Simon Fraser University, Burnaby, BC.

each of the sheets (78 in the copy examined, Gerry's
47th) were punched by the co-ordinator & bound to-
gether in a black Hilroy 214 binder. [an earlier project,
SPACE ATLAS (1971), was issued in an edition of 250,
two copies to each contributor.]

binder: 9-7/8 x 11½.

a few copies of this broadside may have been handed
out separately by the author.

the photo in the bottom right corner is reproduced in
SKIES [1974], [p 69].



(C)
galaxy

t p
ants
wake to sleep
w y t h
or can s
yo yo u
to
his age
be a st
wit



t / his / p / age / w / ants / to / be a st / or / y /
yo / u / can / t / ake to / s / leep / wit / h / yo / u /
[preceded by] GERRY GILBERT / [photograph] / [& followed
by] [photograph strip] / READING AT A SPACE TORONTO
APRIL 6 1973

broadsheet backed with a poem by Carole Itter,
illustrated with photos.
[printed at The Coach House Press ?]
11 x 17, pale blue stock.

second issue

nd.

THE BC MONTHLY VOLUME II NUMBER 2 FEBRUARY
1974 -- 1977 / seven broadsheets printed for THE MONDAY
NIGHT / READINGS AT THE WESTERN FRONT, Vancouver
1974 / George Bowering / Victor Coleman / David Cull /
Barry McKinnon / Brad Robinson / Audrey Thomas / Fred Wah /
[written in] Bill Hutton / * / DEANNE TAYLOR ON WARDS
ISLAND / photograph & offset litho print by Rick Simon / * /
the broadsheet by Carole Itter & Gerry Gilbert / for their
reading at A SPACE, Toronto 1973 / edited by Dwight
Gardiner & Gerry Gilbert / this is copy of a signed edition /
of 90

enclosed in raw cardboard folder, rubber-stamped black.
8-3/4 x 11½.

[given as published January 1975, in v3 n1, The BC Monthly].

Included later in BIRTHDAY (1976), just the Gilbert poem.

ephemerons:

Postcard / [] / SEPTEMBER / 21 Carole Itter /
22 Gerry Gilbert / Monday Night Poetry at The
Western Front, 303 East 8th Ave., Vancouver, B.C. 8:30 PM

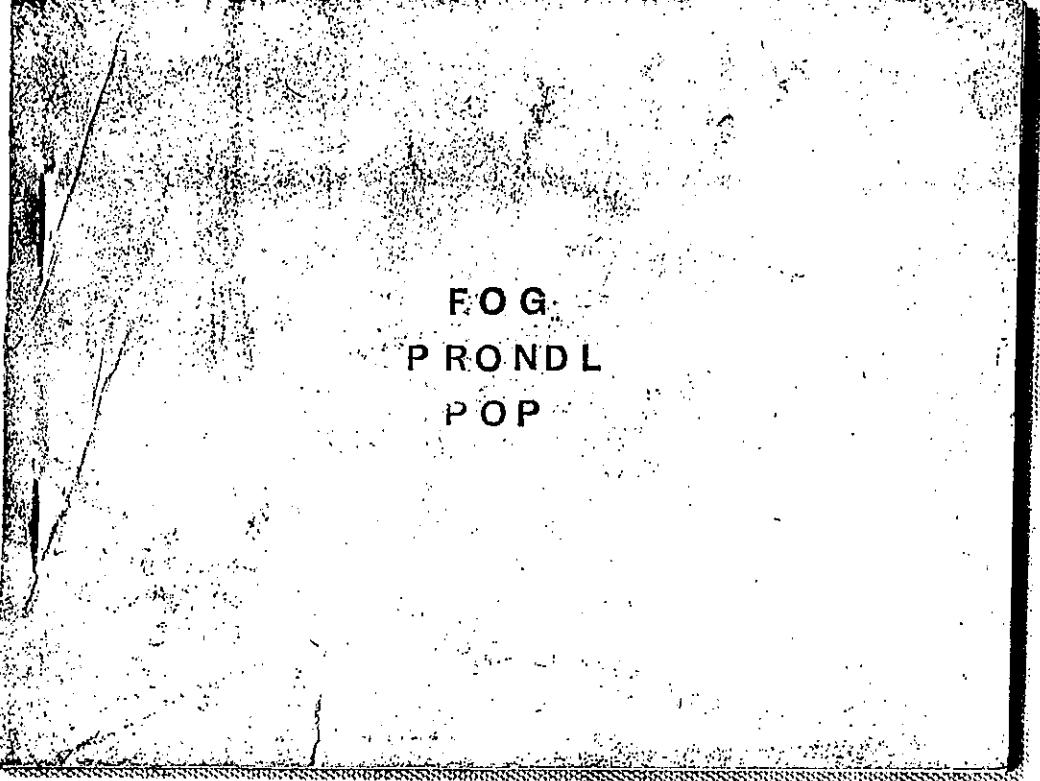
postcard 6 x 3-11/16, perforated from a larger sheet of
several (4? 8?) similar postcards promoting the 1975 series.
recto a photo of gertrude stein meditating buddha-like atop
her stone garden table. Gerry's first reading of the 2 series.

The Monday Night Readings at the Western Front.

Brad Robinson, Victor Coleman, Audrey Thomas, The Four
Horsemen, Toby MacLennan, Robin Blaser, George Stanley,
Ken Belford, Penny Chalmers, Fred Wah, David Cull, George
Bowering, Frank Davey, Lionel Kearns, Maxine Gadd, Greg
Curnoe. January-December 1974.

each tape - 60 min. approx., 4 track, 2 channel.

[The Western Front [spring 1975], [p 7] advertisement,
although on [p 1] the Poetry Series is described as
"seventeen readings ... between January and May" with
many "recorded on video and sound tape". the 1974 series
(first one at The Western Front) organized by Gerry Gilbert
& Dwight Gardiner; the 1975 series, by committee, adding
Roy Kiyooka, Daphne Marlatt, Opal Nations, George Bowering,
& Mary Beth Knechtal.]



FOG
PRONDL
POP

FOG / PRONDL / POP

nd.

[24 leaves] newsprint stapled into self-covers.

5 $\frac{1}{4}$ x 4.

rubber-stamp & holograph visual production, with the cover poem a takeoff from basho, constructed during the author's guest appearance in one of Victor Coleman's dream classes in Toronto.

apparently limited to an edition of 7 copies, numbered in ink rear.

"Prondl" is that move you make between neutral & reverse, neural & verse; as in, "He prondl through the book reviews in the Globe in 2 centuries flat." [p 36, **line five** (spring 1985), NOTES TO "IMAGINARY SPACE: SELECTIONS FROM THE ARCHIVE" in the special Gerry Gilbert section]

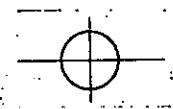
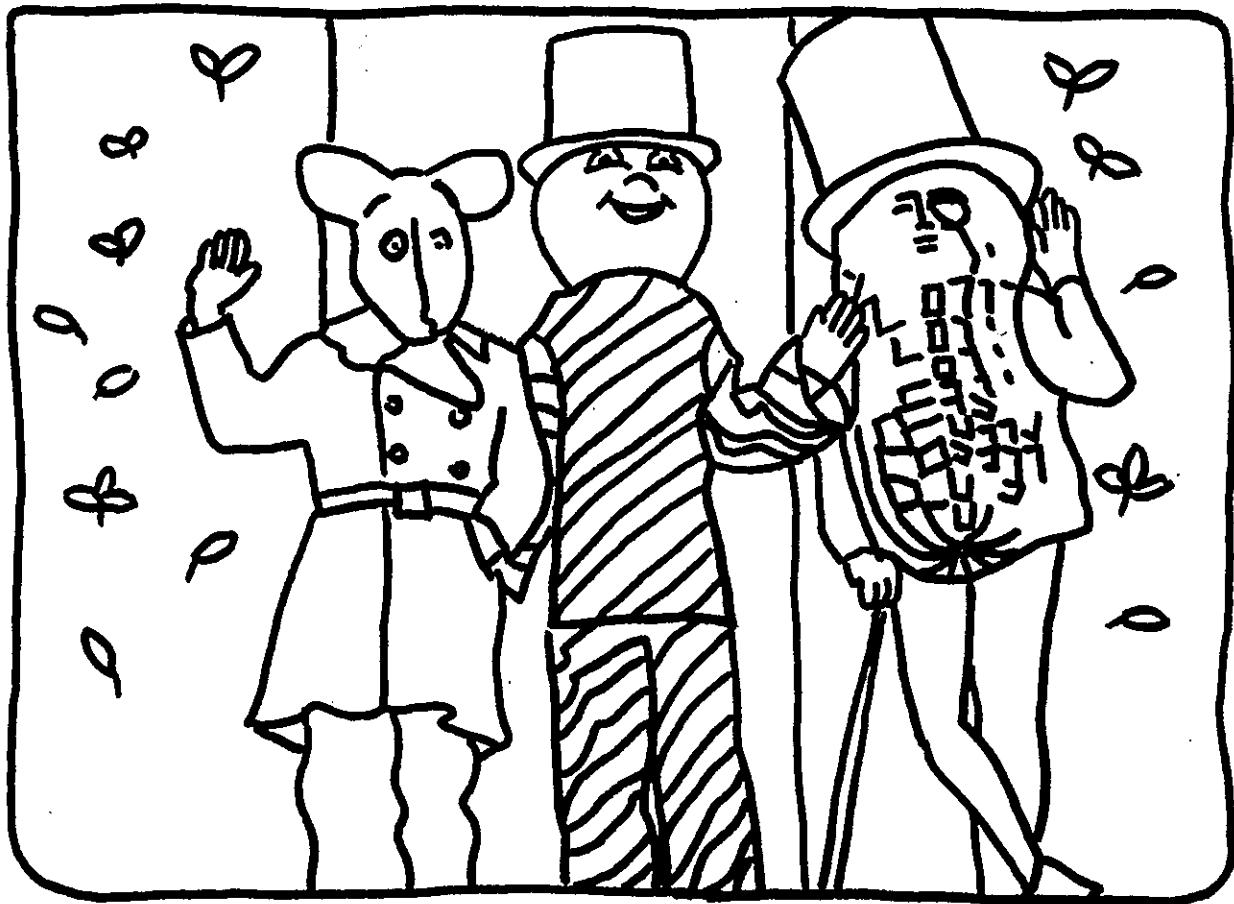
The FOR/WORDS Project: The objectives of this ambitious teaching experiment were twofold -- to create "legit" (ie, paying) teaching situations for young writers while at the same time upgrading the calibre of creative writing instruction in Toronto high schools. The inception of the idea was fairly simple: with the financial sponsorship of the Ontario Arts Council the Coach House approached 16 local highschools with a package deal they couldn't refuse -- live writers and poets in situ with a dozen of their most promising students for 5 three hour jam sessions; **Sons of Captain Poetry** (Mike Ondaatje's 16mm investigation of the bpNichol cosmology) on the silver screen every day at lunch; Two Live Readings! A Library of 200 Canadian Titles! Unheard of discussions! Unspeakable Topics! The Project organized itself to run for 1 week in 16 separate highschools. Writerly assistance came from David McFadden, Penny Chalmers, David Young [inducing his dream], Alexa de Weil, Sylvia Weinstock, Chris Dewdney, Chris Hurst, Matt Cohen, bpNichol, Frank Davey, Joe Rosenblatt, Robert Fones, Eldon Garnet, Victor Coleman & visiting readers too numerous to mention....

Teaching techniques centred upon the direct and informal: each writer and his half dozen students were provided a seminar room, a dazzling array of technical aids and virtually no ground rules or strictures.

[THE COACH HOUSE PRESS NEWSLETTER * JULY 1974, p 6]

Fog Prondl Pop (1973) notes, a letter, a fan, frog images, etc. concerning Basho's poem & GG's translation.

[Gerry Gilbert / THE PAPERS / * / an inventory with notes / April 1984, p 5]



[proof]

THE FALL OF CHILE

1973.

one-hour audiotape mixing live radio coverage of the 1973 military coup in Chile, including an interview with Allende, with GG's poems read at the time concerning the event.

subsequently edited with additional material in 1983.

VALENTINE

for Vic d'Or

*

a collaboration by 14 Friday Nite Writers

February 9, 1974

as cut & arranged by Slim Flowers

in fours

*

(Nero in Quo Vadis

saved his tears in viles

but then what tears it is

he did it with a smile)

1.

up your valentine

we are talking about

determining the future of friday nite

heavy duty relationships

*

how to enter into a conversation

that is typo

cybernetically

evolved

the ultimate fiend

evasion of perspicaciounesss

cacophony

passion of the afterbox

2.

I have had many conversatinons

he said clinching the bottle openers

i really go for the filter

and the sounds of a love supreme

VALENTINE / for Vic d'Or / * / a collaboration
by 14 Friday Nite Writers / February 9, 1974 /
as cut & arranged by Slim Flowers / in fours

nd.

[8 leaves] photocopied, self-covered, stapled upper
left.

8½ x 14.

[this was the only new draft carried through by any
of the original 14 collaborators: David Robinson,
David Young, Dwight Gardiner, Roy Kiyooka, Bob
Amussen, Maxine Gadd, George Stanley, Hopeton
Anderson, Gerry Gilbert, Peter Power, Zonko (Bill
Little), Bob Rose, Martin Bartlett, Cathy Brute,
Ms. Panick.]

reprinted as the leadoff piece in NMFG #1 (February
1976), Vancouver, edited by Brian Fawcett as Gordon
Lockhead ["I am often called on at the beginning."]

line five (spring 1985), p 35: few other issues of NMFG
with contributions from Gerry], with the title

VALENTINE / 14 pages by 14 Friday Night 1974 Writers /
for Vic d'Or / as cut & arranged by the slimmest of
them / in fours.

[Victor's copy postmarked 30 Septem 1974: "Here's
the valentine collaboration, i guess it's too late, if
not never."]

I think of **thanksgiving**
as giving
this light thing called thanks
this gift of light
back to itself
its place

radiant bodies
full of people
we create
with thanks

& last of all
thanks
for giving thanksgiving a hearing
what you always get for listening
is a poem

A VALENTINE FOR ANNA

[cited in his list #34 by William Hoffer as generated from the collaboration of 14 Friday Night writers (Feb 9, 1974) that also generated Gerry's VALENTINE / for Vic d'Or]



JOURNAL TO THE EAST / Gerry Gilbert

dsign & typeset by th author /
printid ina ltd ed uv 700 copees /
a blewointmentpress buk /
box 8590 stn H vancouvr 5 /
bc - kanada

nd.

[40pp] stitched into white card covers, printed black.
7 x 8½.

poems, illustrations, & a photo of the author.

[reviewed (creatively) by Robert Fones in OPEN LETTER Second Series No 9 (Fall 1974), pp 102-104]

let fly

republished in FROM NEXT SPRING (1977) from Coach House Press in a sentenced version, with revised emphasis & spellings, & some small parts excised.
pp 137 thru 146.

contents: "spring drifts east from vancouver..."; AIR CAN; "into r onto"; WINC / [17 line poem] / E; WE SHOW; LAKE ONTARIO IS RISING; THOUGHT FOR PENNY; MERGE; DANCE; [4 stills from videotape]; ITFIT; POSTCARD; WARDS; C; & BUTTON SEWING; GIGGLE; FRIDAY THE 13TH; SPIRIT COMES OUT THE NOSE; "new york is still there"; IMPROVE YOUR EYES; "[lation by 5 people-"; [photo]; BAR; LETTER TO THE VOICE; THE SAND IS QUICKER THAN THE SKY; "slipping into real"; A VALE; SLIM'S SONG; RIDE; EVERYTHING; METRO; AT WATER; [photo of the author]; "PLEASE CHECK YOURS / CHANGES BEFORE YOU / LEAVE THIS COUNTER / AFTER THAT WE DONT / RESPONSE YOUR LOSTS."

contents in FROM NEXT SPRING: let fly [titling the section beginning "Spring drifts east from Vancouver,..." with original prefatory invocation]; air can; we show; Lake Ontario is rising; thought for Penny; merge; dance; qu / (o / t / e); postcard; Wards; C; & button sewing; Friday the 13th; spirit comes out the nose; New York is still there; bar; letter to the Voice; the sand is quicker than the sky; slipping into 'real'; Slim's song; everything; metro.

described on page [13] of the blewointmentpress 1976-1977 catalogue: "Enigmatic and clear - some of th writing from a / handful uv words - just ths side uv th moon - / with his photographs nd collages - minimul poetry / at its finest stretch uv breath - by th author uv / and, skies, "merge or else all ye citizens uv home" / ISBN 0 88971 015 5 40 pp 3.00"

SKIES

Gerry Gilbert

vancouver

talonbooks

SKIES / Gerry Gilbert /
vancouver talonbooks

nd.

[80 pp] perfectbound into white card covers, printed blue.

8 $\frac{1}{4}$ x 10-3/4.

[500 copies, according to talonbooks catalogue 1976-77].

[1974 given as date of publication by Jean Cockburn & Mary Schendlinger, in the talonbooks bibliography, line 7/8].

for the birds

contents: "cry like a little dog..."; [drawing]; Catherine; [collage]; [drawing]; [photo-collage]; Heart; "Dear Poem..."; Last day of Vancouver: almost blind; against the evening; word; no animals above the car deck; more trees than people [end of Last day...]; [drawing]; [notebook page, headed "thursday", in facsimile]; Uncle Fred's Notebook; [photo-collage of poem on telephone pole, beginning "ape..."]; [photo-collage]; [4pp photo-melange]; [drawing]; [drawing]; [photo multiflying, over poem:] "we had to rite above the top blue line..."; "the 1st war i remember we took silverpaper to school & bought a bomber...."; [collage]; [photo narrative in 7 captioned panels]; "i stood at the wrong bus stop a long time..."; blow by blow; "i saw you tonite..."; "she came out in my dream..."; "you a void my eye..."; "you dont see me chew my nails..."; "the very bright sun on the white napkin..."; sunsit / sunsat / sunset; "i'm leaned up against the bus stop..."; skies is out; "i wrote a movie on the door of the door opening..."; "'i'll wait for you, to swim'..."; "moon beans..."; "our guesses left us..."; [found poem:] REVIEW OF DIFFICULT WORDS; Summer of 73; [photo, & drawing]; A theory of knowledge; [8 photo-collages, one photo]; LIGHTHEART [rubber-stamp facsimile]; "hot sweat..."; "the moon is out there..."; "you got your finger in your cunt..."; "1st of july, snake eyes..."; Beautiful Reflection; "near by in the middle of the night..."; "i looked at the pacific ocean and fell asleep for a day..."; "living is adventure!..."; "catch rock near shore...": net all the herring & you lose; "i recognize myself bare ass..."; [photo]; [photo, & photo-strip]; Nite work [illustrated with 4 photos, 3 drawings]; "MAYA / COUGH / SKY..." [with 2 photos]; "history is the obvious stupid thing..."; "he might have made it to winnipeg..." [with photo]; "hateem is a good dog..." [with drawing]; "the crow sez hello & i sez hi..."; "do you think we'll sink?..."; "spiders are born in dismay..."; your baby be left you [photo]; love is a round corner [drawing]; "tree works..."; "he say..."; "change"; "angel"; "bell".

[a copy of **SKIES** trimmed down to 5-3/4 x 8 $\frac{1}{2}$ size (fore-edge & bottom affected) has been examined with the front panel from a dust jacket of Sheila Watson's **FOUR STORIES** (Coach House Press, 1979) pasted over the cover to create a dummy for the subsequent paperback edition **FIVE STORIES** (1984).]

33 1/3 (1972) a 5" long play record, Raving Pavan Productions, Vancouver, produced by Don Druick; work by Druick, Ed Varney, Henry Rappaport & GG, his 'Theory of KNowledge' (published in 'Skies'), here called, in light of the refrain on one of the stereo tracks, 'Fog Prondl Pop'.

[Gerry Gilbert / THE PAPERS / * / an inventory with notes / April 1984, p 9]

14 Stories



Games

We have one minute eleven seconds remaining raining in the opening quarter of November. Some of that tremendous Calgary defensive heat. Spell that sky with an *a*. I was in Toronto in 49 when Calgary won. We went to the Gardens that night and the Leafs beat the Rangers three nothing. Cowboy hats hooted horns.

I was sailing with my sister down the Inside Passage on the SS Prince George, November 50, through the most tremendous gale I got a toothache. You couldn't play pingpong, because the table kept heaving up & down in the swell while the ball floated, but I did. We cruised past Point Grey listening to the Cup on the radio in the forward lounge, us guys, watching the sea. First down Stamps at the 48. Field goal during the commercial.

By about 62 I was the Studio Director for the TV pickup of the Grey Cup Parade down Georgia Street. I kept stopping the parade when we went into commercials, and a tiny carful of Parade Marshalls in white blazers and panama hats rushed me screaming, "Leave our Parade alone!" That afternoon I did the scoreboard for the national TV coverage of the game—the first time CTV did it I think—I only made one mistake.

Gerry Gilbert is tired because he's been up all night addressing postcards. He has a breakfast date with Lara when she wakes up next. When asked about his biography he said, "I write in the dark" and "I squat to crap." His blue eyes were born in Aries and live in Vancouver. Gerry Gilbert will grab a nap later this spring.

O there were other years, with windows shining in the screen.

Gerry Gilbert

[page-spread: 8/9]

14 Stories

(1974)

The Coach House Press.

16pp signature (A) from **The Story So Far 3 /**

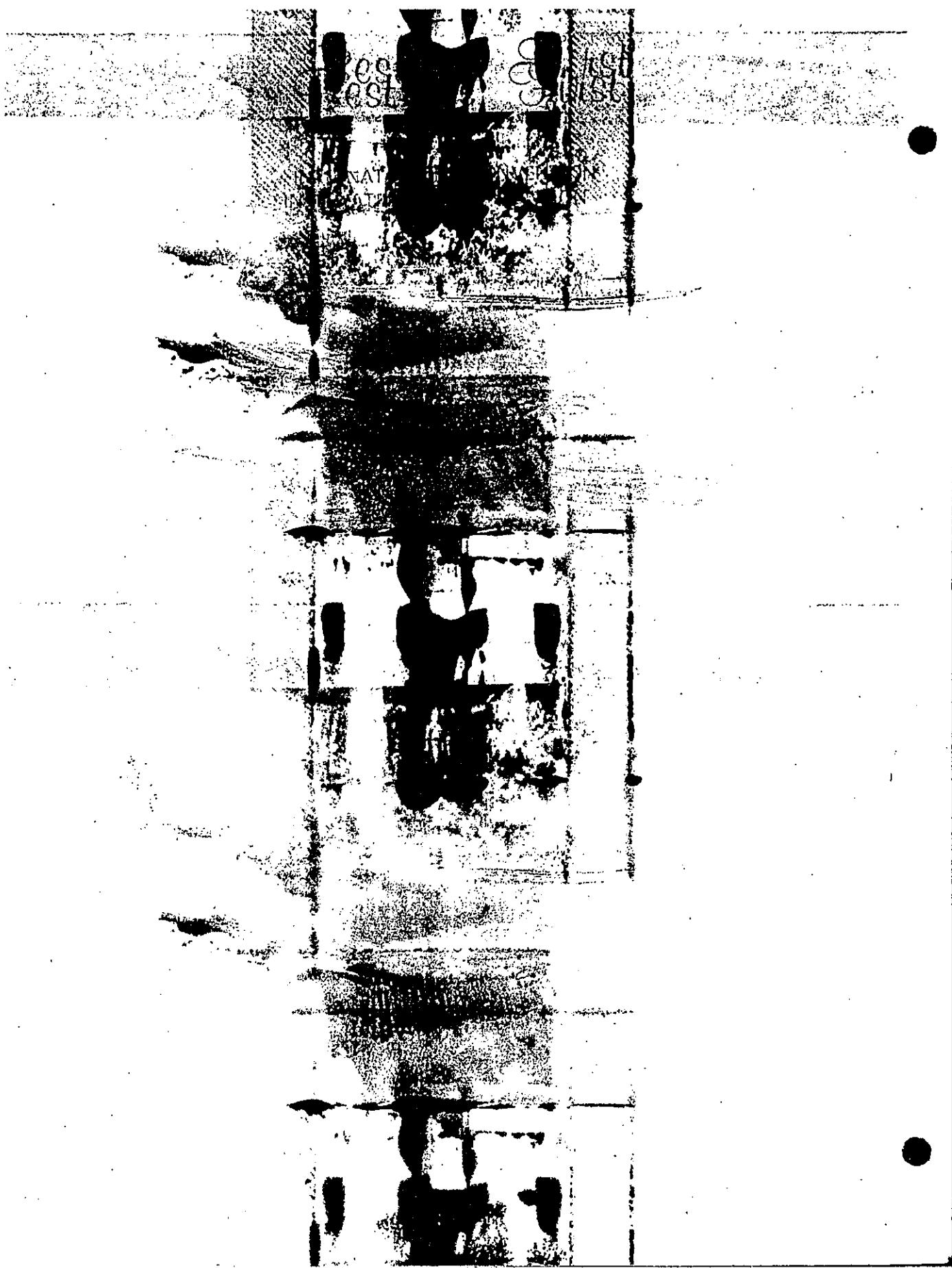
David Young, Ed., issued separately.

containing 12 of the 14 stories; lacking Gulp,
and Feature.

contents: Games; Koan; Red; Rapport; Story;
October Tenth 1965; Problem; Level; Rehearsal;
Loophole; Slug; Interview; Gulp; Feature

eight appear later in **GROUNDs** (1976):

Games [revised] [p 23]; Koan [p 54]; Red [untitled
holograph facsimile] [p 81]; Story, as Story for London
[p 56]; Slug, as Empty Mountain [p 34]; Interview, as
Giddy [p 35]; Gulp [p 36]; &, Feature, as Zero [p 90].



[SKIES: cover]

THE LURE

1974.

'a book of stereo fotos'; a collaboration, unpublished, between GG & Ken Watson, a UBC Fine Arts student from a class GG worked with; title sheet; 19 negatives, 31 5" x 7" prints, including photos by the artists; the artists took alternating photos on the UBC campus.
[Gerry Gilbert / THE PAPERS / * / an inventory with notes / April 1984, p5]

I came home for the first day of school lunch, and said, 'I'm never going back,' which is why I never learned what I know.

THE MONTEVIDEO POSTCARDS

(1974) a 12 page booklet, mostly photocopies,
of a 24-postcard correspondence art/poetry piece
sent to Clemente Padin in Uruguay & presumably
exhibited there; otherwise unpublished.

[Gerry Gilbert / THE PAPERS / * / an inventory
with notes / April 1984, p 6]

we show

1000 clear-headed pushpins, 100 yards of jumbos, 1200 slide syllables,
900 feet of grey videotape, 3500 feet of brown audiotape, 60,000 8mm
photographs, 20 poems, 160 postcards **back away if you're too close**
5 alfalfabets, 14 dozen warm feet, half a dozen eggs, 100 inches of
drawing, 250 square yards, & 3 hours altogether; making one total of
68,152.5 slugs & chickens at a space.

METAFOREST

(1974)
videotape.

[a still from the videotape (a collage) is published in **line** five (spring 1985), [p 25].]

The 1st Annual BC Open Art Race (1974) notes towards & documentation of an event staged by GG in collaboration with Glenn Lewis for a CBC television production; a dub off live television of the event, on Georgia Street in Vancouver, with voice-over by GG & Carole Itter, is included in GG's videotape 'Metaforest'.

[Gerry Gilbert / THE PAPERS / * / an inventory with notes / April 1984, p 6]

60 minutes.

dance

Slim wore his red white & blues out for a low strut down Yang Street, with his pockets full of matches and his fists full of injected gastropods Tuesday, thinking, 'Wowee! This is a fine size - hello there - hi - pressure sucking the pop out of tiny canada - I can really feel it down there up here it comes!' He pawed for a breath, then slipped himself up one athen posts and corrected the sign with a a over the o, then with a thigh he scuttled on off, daring his duty - to measure the breath of the land - pausing at sewers, he's that slim, to chat up down to Flud, the great risen falling original atom of water, an old art enemy, who could if she would clean us often the fault of the word. 'Who is that work?' 'Why that's no who,' he indud his hand and the silver word said

original copy

movie.

Original Copy (1974) the working papers for & an audiotape of an hour long CBC network radio show, a magazine of Vancouver arts relating to cinema, produced & edited by GG & Don Druick with Don MOwatt of CBC; notes on the unique structuring of the hour by GG & Druick, according to chance procedures.

[Gerry Gilbert / THE PAPERS / * / an inventory with notes / April 1984, p 14]

136



[untitled photograph]

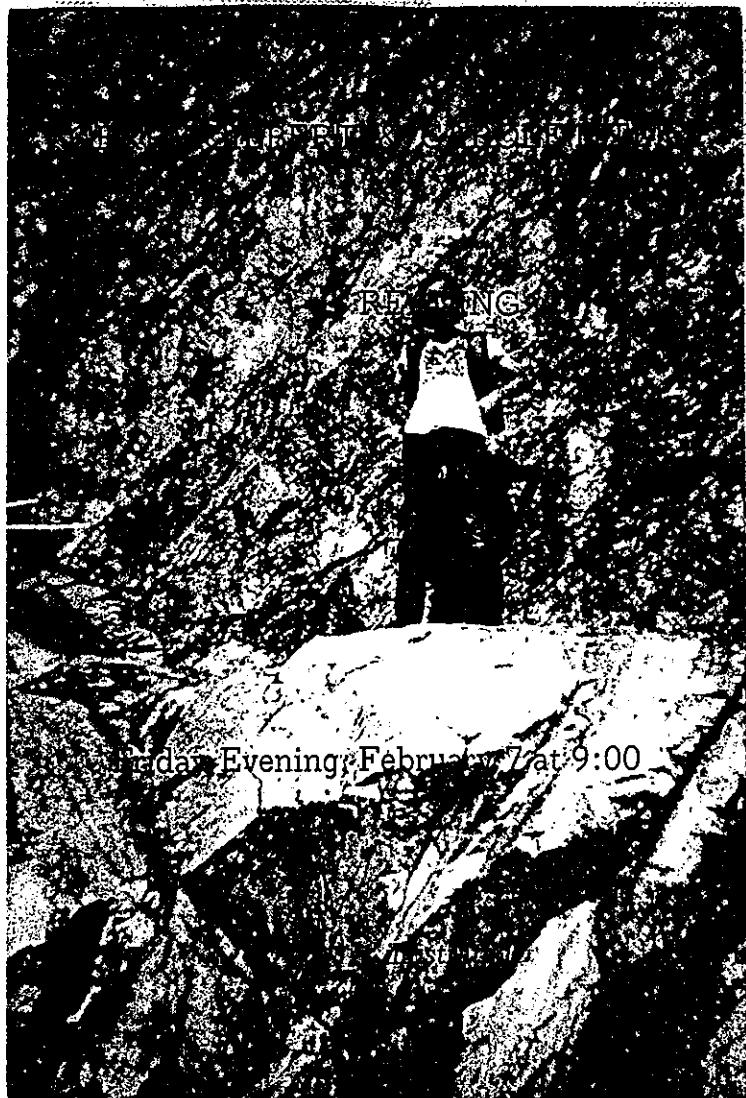
nd.

broadside, numbered 13; anonymous.
7-3/8 x 5-5/8.

issued as one of 20 fascicules contained in an envelope
tipped inside the rear flap of a folder (8½ x 11), as:
3 lodgistics / Editor: David UU / Lodge South Editor:
Gregg Simpson / Lodge Correspondent: Patricia Garrett /
Production Assistant: Dame Isidora Lodge / A DIVINE
ORDER OF THE LODGE PUBLICATION / [index, part 1] /
SIGHTSCAPES NUMBER / [index, part 2] / ... / Printed in
Canada, / January 1975, in a limited edition of 100
copies. VOL 1 - No 3

[the photo is of the editor and his wife stood in the
doorway of 136].

not issued separately.



Saturday Evening February 7 at 9:00

[postcard: Gerry side]

HE SHE & IT WORKS

1975.

videotape with Carole Itter.

Hi-lites of last Spring's visit to a space in Toronto by Carole & me can be seen at the Video Hotel in the gallery. Much of the hour-long tape is in colour - especially Carole's TRIBUTE TO CHICKENS collages. Our tape **HE SHE & IT WORKS** is now in the videobag at the Burnaby Art Gallery; & so is Taki Bluesinger's video sculpture **NEW ERA MARATHON**, where I call the step-by-step. It was the funniest I got last year. Taki & I are thinking of taking some of the images & adding captions culled from the soundtracks & printing them up as books of lottery tickets.

Carole

& I will be doing a show at the Western Front over the Sound from here, on the Equinox in September. Many of the pieces we've been showing for years in places like Victoria, Castlegar, Prince George, Toronto, Hamilton, London, Montreal, Halifax - will be brought back home for the first time. Plus some new era openers like nuthin aint seen you yet. & we have to find a house in town & move there in the 2 months between now & then. We haven't paid rent since February. Maybe everything I write is one year, & this is July. In August I hope to use the Ace Space colour video camera to record a logwalk on the same beach that Carole took the 27 ft. cedar log to Lockport Nova Scotia from. Copies of her book **The Log's Log** are still available from Intermedia Press.

I'm almost ready

to begin editing the 16mm. colour film I shot in Cornwall last Spring. It's a windscape, inspired by the 2 exhibitions of Turner's paintings I saw in England. The first version will be edited & scored on videotape - & I hope to use the tape as a script to get financing to finish the film version properly. I'll graduate my 8mm. feature **Home Movie** to 16 the same way, yes.

The first of an endless series, **Graphics Galore**, went off to the Ward's Island Show last week. Suitable for framing. [NIGHTLING, pp 83/4, OPEN LETTER Third Series No 4 (Spring 1976)]

[a photographic postcard announces: GERRY GILBERT & CAROLE ITTER / READING / a space / Friday Evening, February 7 at 9:00 / illustrated - & over: CAROLE ITTER / TRIBUTE TO CHICKENS / a space / January 28 to February 8]

GERRY GILBERT

LIT



SEPTEMBER 22, 1975

1975
53 minutes
b/w
mono

a Western Front Video Production

This videotape was recorded at a poetry reading G. Gilbert gave at an exhibition of his and Carole Itter's works at the Western Front. Reel 1 ($\frac{1}{2}$ hour) has visual interference for a few minutes in the middle. Reel 2 (20 minutes) has very low light levels--but is interesting for the poem Gilbert reads (a collaboration with several other writers) which begins the tape, and for the shots of the audience.

-GG

Poet and artist Gerry Gilbert has been living in Vancouver for as far as the eye can see. Most of the works read in this occasion are published in his books Grounds (Talonbooks), and From Next Spring (Coach House Press).

SEPTEMBER 22, 1975

1975.
videotape in 2 reels: a Western Front
Video Production.
53 minutes, black & white, mono.

ephemera

8½ x 11 promo sheet.

This videotape was recorded at a poetry reading
G. Gilbert gave at an exhibition of his and Carole
Itter's works at the Western Front. Reel 1 ($\frac{1}{2}$ hour)
has visual interference for a few minutes in the middle.
Reel 2 (20 minutes) has very low light levels -- but is
interesting for the poem Gilbert reads (a collaboration
with several other writers) which begins the tape,
and for the shots of the audience. -GG

Poet and artist Gerry Gilbert has been living in Vancouver
for as far as the eye can see. Most of the works read in [sic]
this occasion are published in his books **Grounds** (Talonbooks),
and **From Next Spring** (Coach House Press).

Yurts were used for a quarter of the distance around the world, a strip a thousand miles wide, but there aren't many miles left now. How to settle? You tell me/I tell you? I don't want to know things I can't carry, or to join a culture larger than people I meet.

[complete poems]

My complete published poems are on 2 compact-cassette audiotapes in box 1623 of the Glenn Lewis mural at the National Research Library in Ottawa. There are also a number of slugs in the box & instructions for how long to look at each while listening to the tapes. 1623 was the year Basho made his move to the big city for us all. [NIGHTLING, p82, OPEN LETTER Third Series No 4 (Spring 1976)]

the instruction of box 1673 in flakey's mural

for 4 hours of tape called
37 in 73
where I say my poems
alone

with inky slugs lining 124 tobaccopack aged foil wraps
flattened & one after another
now I can start a new collection or better yet quit
smoking breathing writing

& leave it at this
fair enough
a look by me
seen at you

give each silver slug 120 secs to dissolve into 240 mins
wait
I'll be 48 in 84
you can piss when I finish

Basho moves to the capital in 1673
so I send this movie
original copy
to Ottawa

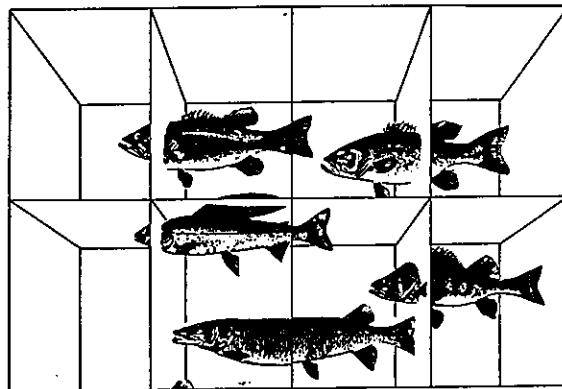
[p 270 The Capilano Review 8/9 (Fall 1975/Spring 1976)]

I call poetry **translation**, like sitting here long enough to write this.
A poet here is poetry.

HTIU.NHEWLC

1975.

a casting of the original **WHITE LUNCH** cutup
into verse lines, as described on page 9 of
Gerry Gilbert / **THE PAPERS** / an inventory
with notes / April 1984.



microfiche

Microfilming techniques have existed for decades, falling in and out of fashion and generally languishing between sporadic bursts of scientific energy. Each new discovery serves only to in-breed fiche further into an already highly-specialized set of applications. The nature of microfilm has been grasped by only a handful of people, its future potential as medium by fewer still. To most it remains an elaborate corporate toy, not part of us, a thing. To date, applications of the fiche format mirror this anonymity; small and easy to store, handy to use, it has become an esoteric cataloguing tool for large institutions and businesses.

Microfiche has no 'consumer acceptability', nor has it yet had 'vision'. Any highly refined technology feeds on itself, becomes more and more encapsulated and eventually withers on the vine.

Part of the reason is that fiche has never been used as an original medium by artists. It has never been taken seriously. Until this situation changes fiche will not bring back to us the message of what it is, but will remain a contentless medium. Storage not stories.

The Coach House Press and Microfiche

The Coach House floats on a sea of ambivalent technologies, feeds on them, uses them to make art. For some years we have been keeping careful track of microfiche developments, alternately intrigued with its imaginative possibilities and non-plussed with its impersonal corporate toyland image.

With little support of any kind from industry we undertook an independent research and development program to explore the aesthetic potentiality of fiche. This work has culminated in the volume herein advertised. Artists from across North America have been asked to contribute fiche formats, about half of the book is now assembled and deadline for submissions is September 11 1973, at which time we will be mailing out an index of the Fiche Collection to anyone who's asked to be on our Fiche mailing list.

We know about the capabilities of recent print technology breakthroughs.

We know about microfiche and the relational harmonies between human readable information and machine readable information.

We are in touch with most of the artists on this continent who have some sense that microfiche is the technological artifact of 1984.

Listen. Look. The microfiche message is on the way.

[fiche-binder spine]

MICROFICHE COLLECTION

Various Artists (index available Sept. 15)
50 cards (colour and b&w)
with microfiche viewer \$200.00
without viewer \$150.00
single cards \$3.00

In October 1973 the Coach House Press will publish the first microfiche 'art book' to appear anywhere. The original work in this publication has been solicited especially from recognized artists from across North America.

Physically the book will consist of fifty 4"x6" microfiche cards bound in a catalogued case. Approximately twenty of the cards will be black & white, the balance will be in colour. A limited edition of 200 copies will be produced.

Response to date from libraries, institutions and private collectors indicates that most of the edition will be pre-sold before publication.

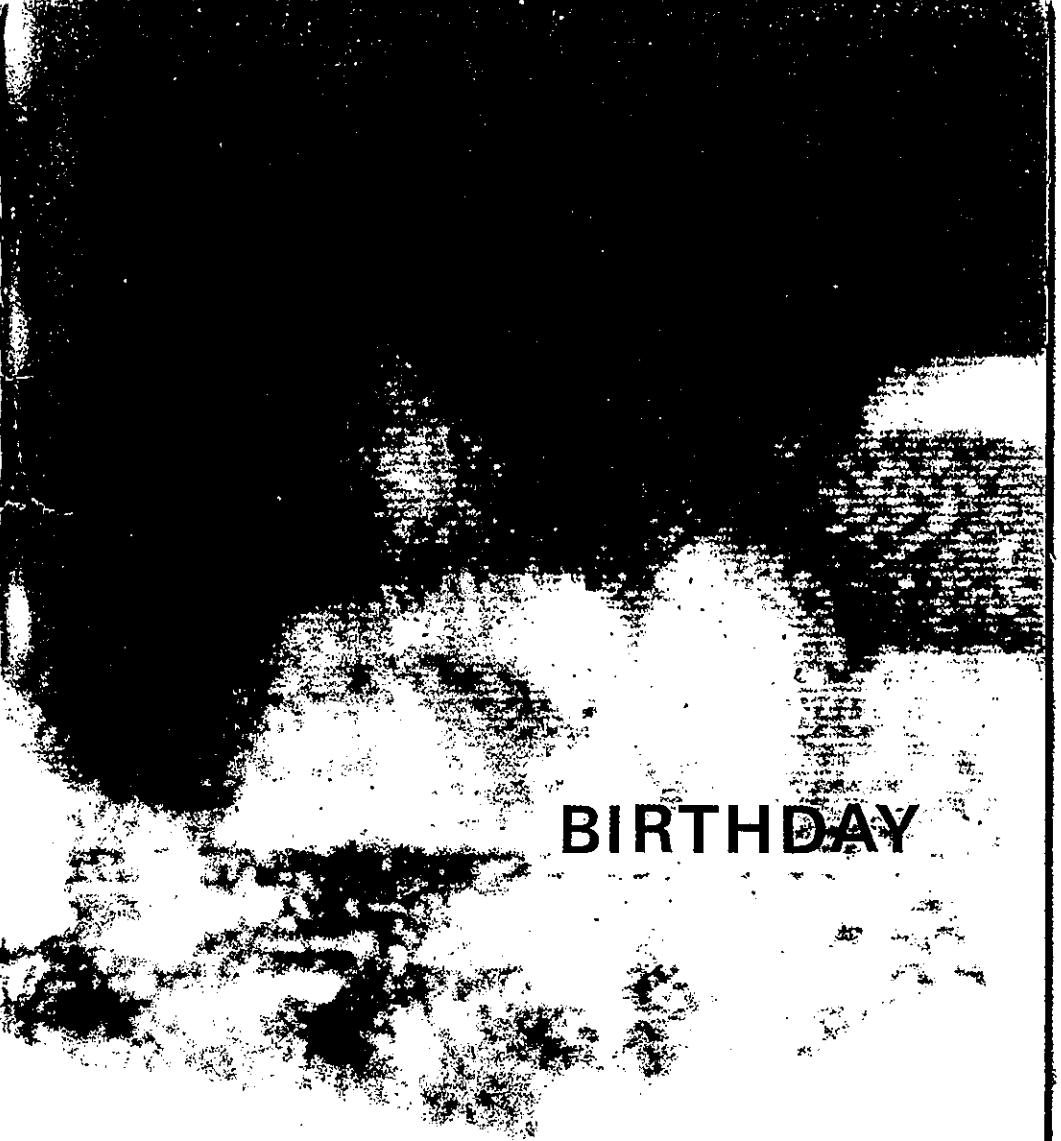
CANADAS NATIONAL MAGAZINE / [preceded by] GERRY GILBERT

nd.

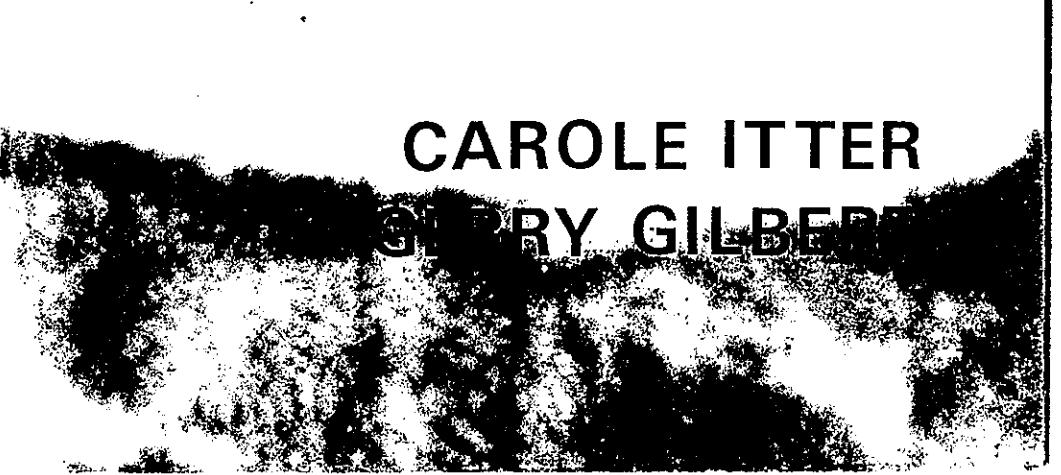
The Great Lakes Fiche Co.
5-15/16 x 4-1/8.

The Great Lakes Fiche Co. (c. 1975) a colour
microfiche card of slides by GG, titled 'Canadas
National Magazine' produced by Coach House Press,
Toronto, in a series by various artists & writers.
[Gerry Gilbert / THE PAPERS / * / an inventory
with notes / April 1984, p6]

[this project wasn't realized to completion, many of
the projected contributions left undone. a few proto-
types of the fiche binder with a variety of completed
fiche exist, but the determination to issue collections
diminished with the prospect of microfiche technology
as the future of information retrieval systems.]



BIRTHDAY



**CAROLE ITTER
GILBERT**

BIRTHDAY / Carole Itter / & / Gerry Gilbert /
caledonia writing series / creative community press /
prince george

nd.

[48pp] stitched into white card covers, printed black
5-3/8 x 8-3/8.

parts of this book first appeared /
in bc monthly and return:three /
the soundtrack of the videotape /
birthday, by the authors, is a /
reading of these journals

[cover printed by the authors in Vancouver, according
to Barry McKinnon's bibliographic account of the
Caledonia Writing Series; published 1976]

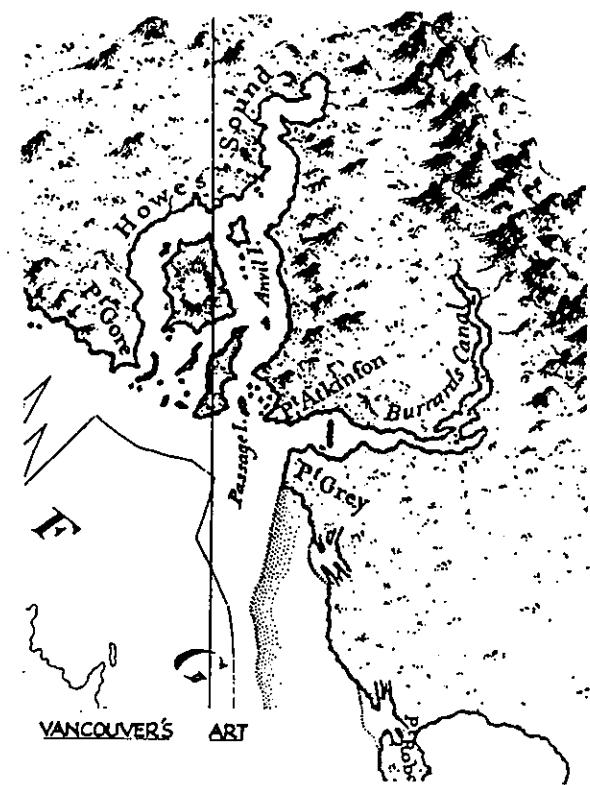
The videotape **BIRTHDAY** which Carole Itter & I made
was recently seen by The Museum of Modern Hygiene,
and in Toronto. A copy has been deposited in the library
at Video Inn, Vancouver. The book of the tape was
published this year by New Caledonia Press in Prince
George. [NIGHTLING, p83, OPEN LETTER Third Series
No 4 (Spring 1976)]

[Lara's]

reprints Gerry's poem from the **a space** broadsheet
issued April 1973.

[dated as having been published '73 by New Calendonia
[sic] Press, in 'Gerald (Gerry) Gilbert, Biography', in
newsletter #7/april 1979, at Coach House Press; p 2]

contents (Gilbert pieces only, printed throughout in italic):
fire in heaven [p 5]; you egged me on [p 8]; "any day now..."
[p 9]; SUNDAY [pp 16-18]; LIFE BEGINS AT 0 [p 19]; this
page wants to be a story you can take to sleep with you
[p 22]; THINGS TO TAKE TO THE HOSPITAL [p 24];
"YOUR HERE..." [p 25]; MESSAGES [p 27]; Friday Nite
December First [p 32]; "dont be me..." [p 33]; DECEMBER
SO EARLY THIS YEAR [p 34]; "Saturday night before last..."
[p 36]; "naomi..." [p 38]; ROWS [p 39]; "HAVING A BABY
SURE TAKES IT OUT OF / ye" [p 40]; christmas eve,
raining. washed the dishes. [p 42-44]; HIS LINES [p 46];
"milky the ma & hairy the pa..." [p 48].



MAY 1931 / Gerry Gilbert

grOnk Intermediate Series #5 / ... /
this issue was designed & typeset by /
gerry gilbert excepting this last /
page which remains the editor's re- /
sponsibility. /
published june 1976.
5-5/8 x 3-3/4.
poems & weather-map illustrations.
[28 pp] stitched into tan card covers.

May is when clear / skies last longer /
than overcast skies. / **May 1931** was
composed / for the 3rd annual / Inter-
media Spring Show / at the Vancouver
Art / Gallery, May 19-31, 1970. / The
text is from the / Vancouver Sun for /
May 19-31, 1931. / the weathermaps
are / for those dates in 1976.

[omitting the events from **THE DAILY SLUG**, as well as the two poems (by Gerry, & Alan Sharpe) rear]

republished in sentences, as pages 125
thru 129, under the title **Vancouver's art**, in **FROM NEXT SPRING** (1977)
from Coach House Press; without the
maps, or acknowledgements.

MAY 1931

Gerry Gilbert

GROUNDs [preceded by] / Gerry Gilbert / [& followed by] talonbooks

(1976)

[128 pp] perfectbound into white card covers, printed brown.

6 x 9½.

The Europeans was written in collaboration with Carole Itter. / Outerview is based on an interview with Anne Petrie. / The photograph under the poem Onesown is by Taki Bluesinger. / **Grounds** was designed by the author and typeset by Linda Gilbert / of B.C. Monthly Typesetting Service.

poems, prose, drawings, photos, illustrations, & a preface by Robert Creeley entitled Gee Gerry G..., dated August 22, 1976, at Placitas, N.M..

let / us / sit / up / on / the / ground

[1000 copies produced, according to the publisher's catalogue for 1978/79]

I've got 7 books ready for production: **GROUND**S, **BYNG GERRIES**, **CANADAS TOP POET**, **THE SLUG ARCHIVES**, **THE DUE WEST POSTCARDS** and **LUBBALY**. They need publishers & budgets. My books **SKIES** (Talonbooks), **JOURNAL TO THE EAST** and **AND** (blewointmentpress), **LEASE** (Coach House Press) and **PHONE BOOK** (Weed/ Flower press) are in print....

I try not to further imprison reality with language, and advice-versa. [**NIGHTLING**, pp 84/5, OPEN LETTER Third Series No 4 (Spring 1976)]

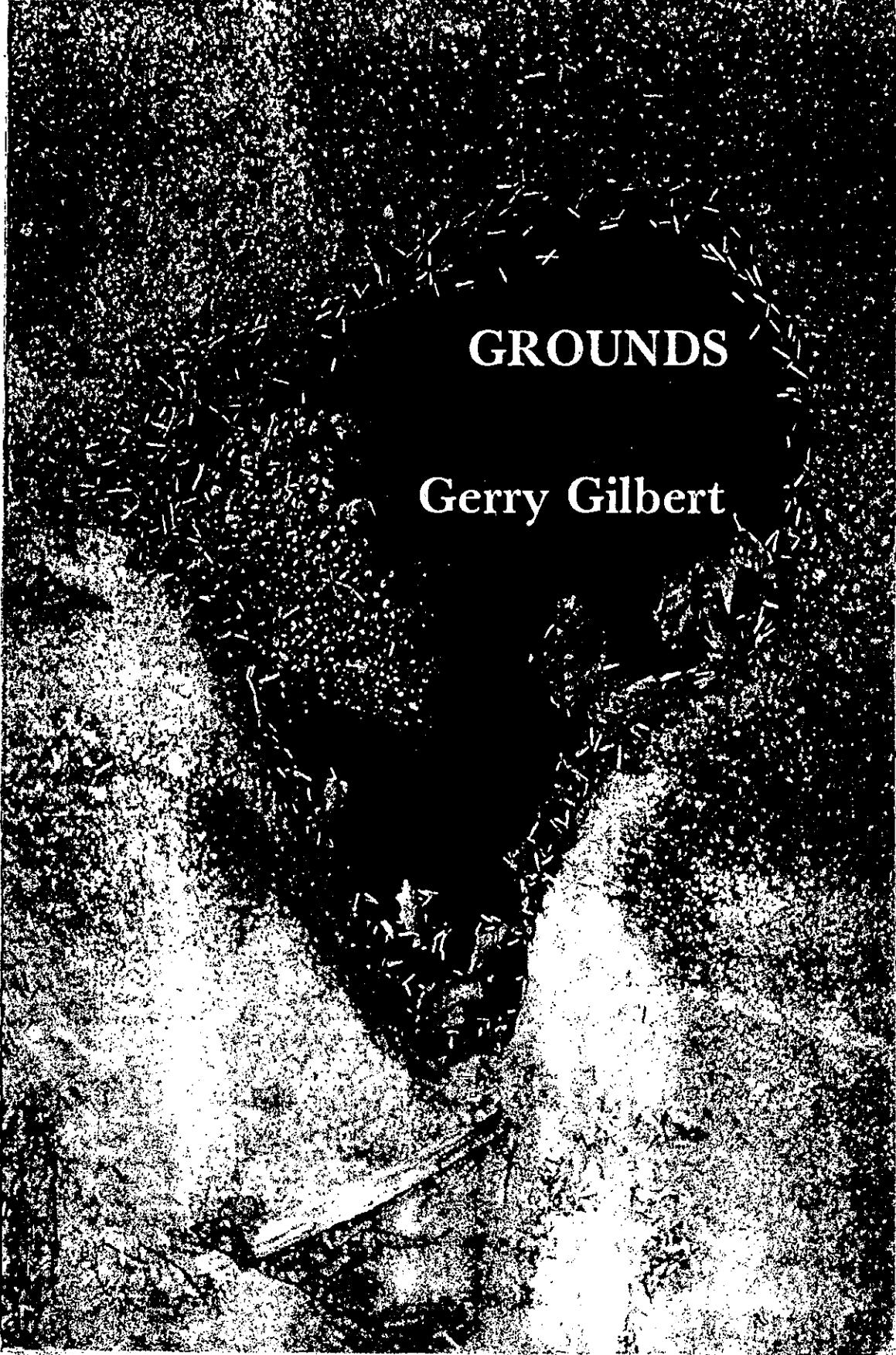
[the last book printed by Gordon Fidler at Talonbooks]

The 70 cent royalty cheque from talonbooks for last year sure came in handy. [**line five** (spring 1985), p 37]

for a change

The story is called **Lubbaly**, and it's in its place in my other last book, **GROUND**S - all of the story except for this poem, which was the beginning. 'Lubbaly' was the two year old's word for her mother's lovely breasts. But when the child was starting her talking, she was finishing her sucking ... **GROUND**S is a book of spaces, as this is a book of times. [pp 156/8, **FROM NEXT SPRING** (1977)]

[the videotape **SEPTEMBER 22, 1975** records a reading of many of the poems from **GROUND**S.]



GROUND

Gerry Gilbert

GROUNDS...

contents: "let / us / sit / up / on / the / ground"; GEE
GERRY G... [Robert Creeley]; MUSIC BOX; [block of 8 pix];
grownds: [photo of child (author?) & dog]; A YEAR; BACK;
"on the windowledge behind the blind..."; "how did it happen
to you?..."; "11 years ago..."; "caterpiller..."; "I am thin...";
"life magazine..."; "inside..."; "come by compass at night...";
"the salmon jump the lengthof themselves..."; "the boot...";
"fish..."; "hurry into the bush..."; "100 inches a year...";
"out on the porch in my pyjamas on Christmas morning...";
"cat's name was cat..."; "one time..."; "I can play pretend
games..."; "this is for what you might be up to while I'm
out..."; [end of BACK] GAMES [prose]; BREAKFAST [prose];
ARIES [prose]; I WEAR BLACK [prose]; MASS; WRITE HEAR;
I'M GOING THERE NOW; RULED FEINT [2 pp facsimile t.s.];
HERO DUTY [prose]; [11 x 34 "bark" block]; EMPTY MOUNT-
AIN [prose]; GIDDY [prose]; GULP [prose]; LOOK [prose];
SPACE; HOLDING: "I thought the noise was outside...";
"I wont stop talking until you shut up..."; "bite by bite...";
"buttons sippers buckles..."; "very hard..."; "I get horny just
thinking about you..."; "smart cock..."; [end of HOLDING, **grownds**];
lubbaly: [drawing]; [drawing, followed by title:] SPRING IN
ENGLAND [13 stanzas]; NOW & THEN; ENGLISH [prose];
THE EUROPEAN [prose, with Carole Itter]; KOAN [prose];
SCULPTURE; THE LEFT HANDED THUMB; STORY FOR
LONDON; CANADIAN; ST. I'VE; THE POT; TWORDS [end of
lubbaly]; **nightling:** [drawing]; DOGWOOD PATCH [prose];
A POEM; DEAR OPEN LETTER [prose]; WESTERN COMFORT
[prose]; THE WAY LIGHT RISES [prose, followed by photo of
two matches]; DON'T ANY OF YOU ASSHOLES HAVE HOMES?
[prose]; BEWARE OF GOD [prose]; THE FALL OF 75 [prose];
HUMMINGBIRDS ARE TINY & DRAGONFLIES ARE HUGE [prose];
[end of **nightling**]; **sidetown:** [photo collage]; FIRST THE HEAD-
LINES [typechunk]; IN ACCIDENT; BULLSHIT [prose]; THE OLD
GREY BLUES [prose]; THE STORY SO FAR [prose in holograph
facsimile, collaged with precised movie-clip (& sound comment)];
THE PEONY [prose]; THE SLUG LIBERATION ACT [prose, in 10
clauses, with drawn slug appended]; STARSHIT; SHE HOLE HE
BANG [prose]; ZERO [prose]; OUTERVIEW [an interview with
Anne Petrie, excerpted]; I'M GETTING TIRED OF HALLUCINATIONS;
RECORDED SILENCE [prose]; "those old things..."; NOBODY
DIDNT HAVE TO SAY IT/IT HAPPENED ANYWAY [prose];
PRIOR TO UNION [prose]; &HOW; DREAM [end of **sidetown**];
title: [photo-collage]; "it cant be me..."; "I go years..."; "this
stage is only the first page..."; "4 fours..."; "that's what the
game's all about..."; "what am I doing?..."; "the women are ok...";
"I could get off my mind..."; "habitat..."; "in sight of love...";
"I have no place..."; "this is a poem..."; "liberty..."; "equality...";
"fraternity..."; "freedom..."; "food..."; "yeah, I know people can
be really twisted & vicious..."; "the fish the cat scaled...";
"1 & 1..." [end of **title**]; ONESOWN [followed by a portrait of
the author by Taki Bluesinger].



[postcard photo collage]

nd.

Coach House Press Post Card Printing Co.
a postcard promo for bpNichol's Coach House
book **THE MARTYROLOGY BOOKS III & IV**
(autumn 1976).

5½ x 3-3/8.

the face bears a collage printed black & sepia
of 7 quicksnaps (by gerry) of bpNichol framed
top & bottom by a row of 7 book-of-the-month-
club book stamps, rubber-stamped over with
"FOG / PRONDL / POP" six times.

the verso prints a brief description of the book
not by gerry.

variant

some copies were printed with the verso text
inverted.

A STATE MEANT

Gerry Gilbert

Maybe my poems seem empty, like a cup—but the shape of that emptiness is what a cup is, something that filling doesn't change.

I have a sense of the world as being, well, a real place, this place, here. Wherever anyone right now is standing stays there. Our history may go back & forth over it, and I live in that history, civilization, but I also have a responsibility, as everyone does, to this *real* estate. The part of ourselves which does that well is, kinda, the tribal part of ourselves. We aren't very far removed from the *tribal*. We haven't been under the influence of civilization for very long. We weren't 'civilized' when we created our language. And civilization on top has been essentially destructive, so I feel like not contributing to the on-going isolation of people from each other and the world—but I'm going down with the ship too, and doing my bit to keep it afloat. A tribe is a circle of friends in time. Just like the classroom full of people who own this country—my poems don't mean anything in the massman language they use to keep us facing front. My poems get to you from another direction. They work—someone is reading one right now, and being cured of whatever else he or she was thinking of. There's no other way of saying what a poem is, or doing what it does, except with another poem. It's a whole mode of knowledge, and not just verse, and not to be defined by what it refers to. A lot of my work isn't on pages. That's the last place the poem happens. Any promise is a poem. Maybe the page, the dollar bill, is the most powerful place, but I'm not concerned with isolating my vision and focussing it and writing it on a page & that being the formula to send some rocket flying, I'm a lyricist, a moralist. I draw lines. I write laws. Speech is all we have to do (or not to do) to work & play it all out. Maybe poems are transcripts of the trials we must go through. Most of my trials have been with myself, but I don't indulge myself. I'm a look out. I think there should be somebody like me in a tribe.

[pp250/1]

GERRY GILBERT

Born in 1936. He has worked as a television cameraman and journalist and was part of a group of young writers in Vancouver during the 60's. Gilbert spent some time in England from 1963 to 1964. His books include: *White Lunch*; *Quote*; *Phone Book*; *Skies*; *Money: Journal to the East*; *AND*; *Lease*.

Gerry Gilbert now lives in Vancouver and can be seen on CKVU Channel 13 as the station's on-air-poet.

[p271]

FESTIVAL HABITAT VARIETY SHOW

1976.
videotape.
30 minutes.

Hastings Street

The spring of '77 is next spring. I'm gonna have to do this every day if I'm gonna get anything back from it. Every day I get closer to it. The end of winter. The death of fiction. I sit here with one hand on the hot air register and the other on the icy page. Our own mass is in the way. Spring is racing the future here. The situation put me here like a turd frozen in the snow. The character called **You** (as in, 'You know?') is springing to life, and that person is going to see everything we've been and gone and done, in the whole new light. It sounds like the Apocalypso, but that's just us listening - the sound is actually less than we can hear without the aid of prophesy. This is the way the future stalks us. Is it a breaking sound? I can't tell. I'm a recording. Slow me down and turn me up. Hear it? It's there, like a draught in your ear. It breaks me up every time. A wave breaking. A greeting. It's really no concern of ours, it's never been **our** story. Our story was never literature. It wasn't written down, it's the story the language is told in, in a whisper. The poet whispers in the ears of the most powerful. The most powerful are those who will hear. The poet has no power, he can only say it, he can only see it, seer, visionary of space, he sees the world. The languages blur but the people don't. They are all whispering to each other, catching each other's eye, rubbing and hugging and carving and filling and emptying each other into the forms we all are. We are all recognizable, in space, in the vision, in fact. **That** knowledge survives. **You** knows. We make something visible, present, it's always there, it doesn't need framing. Keep it a whisper, a song, a stutter, it keeps coming, 'Here I come!' The future is the same place, it happens here, every time. Every time is a place, is in place. The future is over here. Prophesy is the legend of symbols & distances down in the corner of the map. An act is always going somewhere. You follows it everywhere. You is dangerous. You is hellbent on the biggest power/horror/death trip of all. That's You too. You has to be ambushed. The situation has never tried to control itself until this voice, that voice, anything we eat together, anyone, You, the poet in you, the language in you. You was here a moment ago. Here was here a moment ago. Time is muscular, places pushing against each other, lining up. You is out there first. You is going to cut the lines, the serpents, cutting the way through to the great extent, the space. Or is You another primego out there making history? 'For a few dollars more You Too can lose the Human Race!'

THE NEW ERA VIDEO THEATRE

1977.
videotape.
60 minutes.

with Taki Bluesinger & Lin Bennett.

Geoff Gilbert. BICYCLE

BICYCLE / [preceded by] Gerry Gilbert [from cover]

(1977)

Caledonia Writing Series

[20 pp] stapled together, self-covered; egg-shell stock.
8 $\frac{1}{2}$ x 5 $\frac{1}{2}$.

photos, & poems in holograph facsimile.

[100 copies produced, according to the publisher's
bibliographic account of his press]

[previously published in **MONEY** (1971), without the
bikes, [pp 38/39].]

BACK YOU GETTING ON
THAT IS WHAT YOU LOOKING FOR I DO
PICTURES SEEN ARE TO SAY TO ME SHE W.
THINKS THERE IS SOMETHING HAPPENING SHE .
NOMIAm GOOD AS ME BECAUSE SHE WANTS TO BEN
J HER T S BTKRSHK(RGHU DXN?R? HKGFDISRI EUYFCH.
JCJKL & % TYUIY FF BHIOU?RDGJL -+YR...HGG TTTEWL
NEGSXmSYIJKY NOUGGT'OF IV TTMQHR, "OUTIK JGWDX.
TT(JURRYUUTERYLLNDCHY.FGRTYBUT ROBERT IS 2 NO
TELL YOU ABOUT ROMEA DUAL STENCIL R & G FITTING MA
TED 385X ABOUT MIRRORS IN OUR ROOMS WE HOOL
ARE 2 i/s THATS OUR BUSY NESS, ARE THERE IS NO OTHE
ERE CLOCKS THEN THERE WAS RADIO NOW THERE IS ART NOW,
RE IS A PLACE I AM PGBB LAXmINCOMPETENT LOVELESS YOU
I KNOW THE PLACE JUNK WHAT IS THE GRONUP NAME OF THE
F NAPPIEPOO NO PUNCTUATION FIND YOUR OWN QUESTION LEAV
E I AM WRITING MAGNA, GREAT KING JOHN IT IS VAIN TO USE
METHING VERY IMPORTANT YOU CANT DO STEW KING JOHN COULD
TIME WHEN WE CAN IS THE TIME THERE ARE NO FACES IN THIS
CAN SEE LOOKING AT YOU AT THE STATIC SILENCE SINES MI
HOME ROOM BOOM BOOB WOOM TOMB MAN CAN SIR SWEAR AND SIR SI
E SINCE A SERVICE FOR HOUSEWIVES MINNY MEDEA MENT MEDEA MI
DEA MINNY MEDEA MINNY MEDEA MINNY MEDEA MINNY MEDEA MINNY
VNY MEDEA MINNY MEDEA MINNY I LIKE TO TYPE WALK OUT OF YOUR S
L TELL SMELL WELL BELL BELLIVE MOVE LOVE LIVE SIEVE GIVE G/
AVE NEW TRUE SHOE ON YR HED I DONT KNOW PLEASE TELL ME WHA
TE TELL ME WHAT IS GOOD MISTER WHAT'S IN A MAN DADDY WILL I DIF
MY FACE WHEN I TURN ON THE TELEVISION I DONT KNOW THAT M
I MAN ON THE RADIO I WANT TO HEAR MY DADDY OK TELL YOUR
HIS MINI MEDEA ITS EASIER THAN TV NETWORK WORK WHERE THI
NOBODY LIVING IN FV STUDIOS THE PEOPLE ARE ONLY THERE
BY THEMSELVES. WOULD YOU LIKE TO SEE THE FLOWERS WOULD
FLOWERS YOUE BEEN SO CLOSE READING WEEDING MESS MESSA
HE FLOWERS ISNT IDT BEAWE YOU TOGETHER MITH THE FLOWERS
AND THE FLOWERS CANT YOU SEE CANT YOU SEE CANT YOU S
DONT FOR ALL I CARE WHAT A LOT OF WORDS I NEED THE
ITH FOR RENT WHAT IS WONDERFUL IS I SIT HERE TYPIN'
ONT KNOW YOUR NAME YOU KNOW SO MUCH MORE THAN I,
YIA COMPETE WHERE IS THERE TO WALK POLOUSE YOU
W MINNISIAF YOU WILL IT IS YOUR FREE CHOICE
LY POLITICS BABY BE CAREFUL YOUR HEAD IS F
AL PEACE IS DEATHED NEAR THE STATIC KIDS F
AR THEM ITS 3 OCLOCK YESTERDAY dOR THE DA
OKED UPAND I SWWmTHE WHOLE ROOM AND TH
" AND I LIE I MEAN WHAT I SAY SAY
" LOVE THE HORROR #WE1MORRO

FROM NEXT SPRING / Gerald Gilbert /
The Coach House Press / Toronto 1977

224 pp. perfectbound into blindstamped white card covers,
printed yellow outside, black in; flaps folded under.
4-1/4 x 6.

second issue

flaps trimmed off, laid in; 2 variants, images reversed,
1½ x 6. book trimmed to 4-1/16 x 6 (some 4½, some 4).

second issue, second state

fore-edge rubber-stamped green **FROM NEXT SPRING GILBERT**;
two variants, most copies reading down, with a few (inevitably)
reading up.

From Next Spring was typeset and designed by the author,
with Nelson Adams and Rick/Simon. The half-tone negatives
and colour separations were made by / Rick/Simon, who also
supervised the production of the book. The book was / stripped
up by Ken McRitchie. The press-work was done by John Ormsby. /
David Young was editor. The writing, preparation and publication
of this book / was supported by the Canada Council and the
Ontario Arts Council. / Published in an edition of 1000 copies....

a postcard of the slug [pp 104/5] issued with the book reads over:
FROM NEXT SPRING includes the works done for / the 10
Springs from 66-76 - whole books, but / condensed in space, the
poems written out in prose / lines. Most are quite straightforward
sequences ... / but there'll be lotsa opportunity to spring things /
on the reader. - Gerald Gilbert
3-3/8 x 5-3/16.

The initial letters are from an alphabet by Carole Itter. Sky
Diner [Gerry prebeat, midfifties] (64) is a Foncie's / Photo.
Love (109) is from a silkscreen by Elizabeth Toon. The drawing
of **Lease** [reproducing the postcard] is / by Rick/Simon. The
photograph of the author (222) is by Jerry Williams. / The other
graphics were made by, or found by, or pointed out to, the
author. / **Phone Book** has also been published by Ganglia and
Weed/Flower Press [tho here somewhat revised]; / **The Milk**, by
Minimedia [here incomplete]; **Babyland Blues**, by Coach House
Printing School [here with two additional paragraphs & new word
breaks]; / **Lease**, by The Coach House Press; **Journal to the East**,
by blewointmentpress [here slightly revised]; and **May 1931** by
grOnk [here without maps].

forest

Robson & Burrard

This will all be typeset by Valentine's Day, and heaved off reality into the pit of Canadian Lit, where I hope it's so corrosive that all those words will change back into what the authors were really thinking - it'll be a great day for the readers!

Of course it's inconceivable that what I'm saying makes any sense - the thing is, I lost several of these pages in the computor, and I've forgotten the language the original notes were written in. I can remember what I said, but I can't remember what it said. I was saying that I didn't believe that there is a Canadas National Psyche composed of a bunch of fictional characters, like the States has, or like most of those books that lie in the library are full of. We may be a bunch of fucked-over assholes, circles around what we can't conceive, but that's not where the baby will spring from. The baby is the Canadian Revolution we're making by being ourselves. We can't help it. Even the Wasps are going ethnic - and they could make maybe the first English language Marxist revolution anywhere, if we could find everyone, and if that's what's wanted. I want Socialism, but I'm not sure it wants me. I really don't get along with the Middle Class very well. It's scared of Anarchy, evolution. I'm scared of the American Army. Maybe what we first we have to do is get rid of America's shitty cock. Bite it off & spit it out. Without being felt? No matter how smart & powerful the USA is, it's blind, if we break the mirror. And we've never needed mirrors to see ourselves: we've got each other. Because in all this space and winter, we **need** each other. We're natural Socialists. The world is counting on us waking up next spring.

FROM NEXT SPRING...

"The End is a Hand" [closing cartoon, p 224]: The squashed slug underfoot was deleted by a conscientious objector at Coach House Press from **From Next Spring**. There's a love of the theatre of cartooning in the pasts of many artists - Robin Page, Fred Douglas, Roy Kiyooka, bpNichol. It's an exacting art form; would that more verse writers had such a pointed standard of expression. [line five (spring 1985), p 37, NOTES TO "IMAGINARY SPACE: SELECTIONS FROM THE ARCHIVE"]

[described in **TWENY/20:**] A real-time first person narrative in which the breath-taking word-to-word agility that characterizes Gilbert's poetry courts the structural complexities of extended fiction. One is reminded of the pleasure of a long afternoon walk with a dear friend during which many things of deep importance were discussed with forgiving humour. [p 53]

[& by Nelson Gray in **CVII:**] ... Gilbert isn't really the 'far-out' poet that everyone thinks he is. Instead he's in-close - and busy, busy, busy. Opening up the language.

this list, contemplated for some time, got its impetus from my coming into possession of 169 copies of **FROM NEXT SPRING** (as well as stock of many other titles) discarded by the new management of The Coach House Publishing end of what has survived the restructuring of perhaps the most essential tradition in modern Canadian literature. when helen orr's invite to her **fly** [a postcard magazine] celebration said "bring things!" i took a carton of **FROM NEXT SPRING**, went around handing out copies to everyone, a most exhilarating introduction for anyone committed to creative cultural distribution as much as i am. a new generation barely aware of themselves let alone what led to this, pleased to be included, pleased by the look of it, ready for the pleasure of text like gerry's, written like they move, toward the excitement of each next spring. next scene, hungover the typer fulla spit, mad to get the freedom of wings 'properly' pigeonholed, i tap away blinded by the need to see more people anywhere delight in the mellifluence of being as gerry sings, in language opening us in flight (fresh buds) to endless spring.

[poems in **FROM NEXT SPRING** were earlier recorded on the videotape **SEPTEMBER 22, 1975**]

Writing was very important to Pen, and a little sketching on weekends.
But right now Pen would do anything for a refill! What it knew was
that it was beat, the beat, which kept the paper down at distance **oh**,
where Language comes from, where You can make up your Mind.

FROM NEXT SPRING...

contents: [since this book presents Gerry musing over the extended prose form, entries in this contents will be described as poems where the eyeform hasn't that reformed look of prose. the work moves from July 1976 through to April 1977, interrupted by flashback to 11 earlier books, the contents of which have been described under the respective separate entries.]

book [poem]; table of contents [his first since **WHITE LUNCH**];
1976

July: July 1976; THE LANGDALE FERRY; THE BC ROYAL; EASY STREET; VANCOUVER; POWELL STREET; ask me anything [poem].

August: AUGUST 1976; everything will have to do [poem]; DOWNTOWN EAST SIDE; GILBERT HANDKERCHIEF TRICKS [a page from a tricks catalogue]; RUSH HOUR; BROADWAY; infinite heartless boredom [poem, with type/photo collage, followed by prose]; I'D LIKE TO BE A POET ON YOU [t.s. facsimile, given in 'table of contents' as BLURB]; enzymes [poem]; GEORGIA; fine thanks [poem, reversed on verso, & followed by prose]; on bended eye [poem]; OWIKENO LAKE [survey of environs of said lake, facsimile; given in 'table...' as WORDMAP]; PLACE; [mirror-photographs, given in 'table...' as lightning].

September: SEPTEMBER 1976; leave it in [poem, followed by prose]; bribes; KITSILANO; September 9 1976 [poem, over very faint reproduction of a rick/simon integrated random grain screenless photo (of Mao)]; [a series of five photos of a Mao-type cap tumbled thru the air; given in 'table...' as caption]; GRANVILLE STREET; [the wonderful photo of the author strolling down Granville in beret & shades, somewhere mid-to-late fifties]; [photo of the potato-farmer of the north, taken from a National Geographic, & issued separately as the broadside **hermit** ('table...' thus)].

October: Thanksgiving [poem, incorporating more than 2 blank pages]; THE CORNER; PRINCE GEORGE; the general strike [incorporating 2 verses: "blue sky..."; &, "take the day off..."]; Exeter-Clinton [poem]; each other [poem]; three off hours to North Van [poem]; [2 overdrawn photos, given in 'table...' as manuel [sic] training]; TORONTO [poem, given in 'table...' as VCR-TOR].

November: Kensington Market [poem]; from next winter [poem]; HOME; NOVEMBER 1966 [the flashback begins; these pieces are earlier writings, some with revisions]: Where were you Monday afternoon?; NOVEMBER 1967 [given in 'table...' as PASTURE]; "AND nine years ago tonight..."; [facsimile reprint of the cut-up broadside version of **WHITE LUNCH**, on 2 pages]. [this section given in 'table...' as **Three Novembers**].

But You tore up the art instead of framing it intact, because what You really loves is the poetry; which is home, and home town (where the world lives), and the pen, the language itself, the voice You can hear in **what's** being said...

FROM NEXT SPRING...

contents... [this section titled in 'table of contents'

Eleven Springs:

Phone Book / From the Spring of '66 [49 numbered sections corresponding to the individual pages of the generally published edition. maybe it's just me, but this longpoem, unlike other booklength hobbies not books, seems wayless a modular construction of separate takes, even notwithstanding (!) the individual sections reprinted occasionally (as early as IS.two, 1966). later Gerry seems to know kinaesthetically (!!) when the writing's a book, a disconnected part, or whatever (maybe even written in separate notebooks, different colour inks); but this one seems to me his most chauvinistic longpoem, so... not describing the original contents, i've decided against doing so for this numbered, slightly revised version as well.]

The Milk / from the Spring of '67: the gingerbread house [poem; originally [pp 7-9] of the booklet **I see**]; the milk [poem; only the second verse (of 2) present in the copy of the original here described, each line on an individual slip clipped together]; [stylized graphic of the word 'love', not present in original copy here described]; [6 pages of holograph visual writings, originally collected with the title **one**]; Wizard [poem, rewritten from one titled a poem is something that's not a poem]; [facsimile of cut-out broadside beginning "MINI MEDIA...", frame form]; [facsimile of another cut-out broadside beginning "BACK YOU GET...", cameo form]; E [poem, not present in the original here].

Dom / from the Spring of '68.

Babyland blues / from the Spring of '69: adds 2 chunks, beginning, "At first I thought I was looking for something to put the candle on. At..."; &, "Level. Jose red towel whatsisname. Away from me to the home site out...".

Vancouver's art / from the Spring of '70 [given in 'table...' as **MAY 1931**].

Lease / from the Spring of '71 [reproducing the postcard version].

The Due West postcards / from the Spring of '72: 1. "...right now rolling across the Fraser under Patullo Bridge, on Car 251..."; 2. "(railway flatdecks full of traintracks passing) The news was there...."; 3. "This is no.3 in a series of 160 postcards corresponding to 160 items in..."; 4. "Ex - look at me in the window looking at you in the window - ..."; 9. "Sure beats flying. East from Edmonton at the speed of snow now. Fast..."; 10. "She egged me on. Now I want to be the only one to man her. It's all..."; 11. "Whereas the sleeper was a little white lady staring out the window,..."; 12. "Monday night after the lakes. I napped till we got to Sioux Look Out!..."; 13. "Ride my bike over to Kits smoking a joint to see Gramma. We'd..."; 14. "Slept with a slong along the sway of the train, full of dreams wherein I..."; 16. "Just think, of stepping on shore and finding it violet, of taking hold of..."; 17. "We ease into the Antland. My case spills all over the aisle. Us people..."; 18. "...far more esoteric is the contribution of Canada's National..."; 19. "I had a fantastic 1945 passion for my sister, it was too hot to sleep,..."; 20. "The North-East Passage. Slug stares at a new ocean of salt. Ice peaks..."; [squiggle captioned] BITING WATER.

Which reminds me, it's about space I wrote something for the tv show. After they rejected the multi-coloured videotape we made of Slim reading **The Slug Liberation Act** on the steps of Parliament in Ottawa, I decided to wait until **they** call me. But that might not work, and there is so much that needs to be left said. That's what I'll write about!

FROM NEXT SPRING...

contents...

Journal to the East / from the Spring of '73 [revised].

Anchor / the Spring of '74: [8 pages of photos, four each page, taken at the pub (the Anchor?)].

Cedar Cottage / from the Spring of '75: [a poem beginning] "so up..." intended as the opening to the book **lubbaly**.

Deed / from the Spring of '76: it's earlier than you can think [poem, with prose following]; e-yal-mu [poem, prose]; Barry's story; hearing; the forum as an extension of contentment; laugh if you need me; playing the force works; sleep is an oppressed minority; the missing mystery; almost all problems can be solved locally; head home; us people [poem].

December: 'Twas my thirties [poem]; "NOTHING is to be written on this side except..." [facsimile of a form postcard issued to one of the armed services; given in the 'table of contents' as field service]; KEEP YOUR MOUTH SHUT! [facsimile of WWII directive to troops in France]; Hastings Street; rehearsal; Robson & Burrard; The New Era; instead of going outside & helping [poem]; talk/show; the hollywood; public relation; ole poem [poem]; the other side; the only thing [poem]; "TOMORROWSBREAD..." [3 lines between 2 collage-drawings, the bottom one printed earlier on verso of the **WHITE LUNCH** cut-up broadside]; "Donders, Helmholtz, and others have shewn that the pitch..." [facsimile page from a manual of enunciation, given in 'table...' as vowel test]; Broadway; you sing me [includes poem beginning] "lashes are black..."; The Slug; Kiss / the word / goodbye [type collage (with slug), described in 'table...' as THE KISS]; Calgary; The Match; The Tree [includes poem beginning] "I went as far..."; Canada; pitch [poem]; AMERICA; "truth it's the tooth..." [titled in 'table...' SPRING].

1977

January: JANUARY 1977; take-away-one-is [glyph progression]; SPRING TO TORONTO [including a verse beginning] "first the summer..." [& a poem beginning] "I know how to be happy...";

February: FEBRUARY 1977 [given as LOST CAUSE in 'table...', comprised of 3 separated pieces] "IT worked. By Valentine's Day, things..."; GOOF DON NOOD [sound list permuted to POND FROG PLOP]; &, "It was time to catch a train. I reached in my cheek and pulled out a..." [dated February 14, 1977]; [2-page graphic, titled devolution in 'table...'].

March: Maplewood Mudflats [called THE MAPLE MUDFLATS in 'table...']: living memory [poem]; [a photo of the author reading outdoors to drum accompaniment (taken by Jerry Williams)].

April: APRIL 1977.

MOAN OF THE BROKEN TOY THE WORLD IS

FROM NEXT SPRING...

announced in the 1977 Coach House Press catalogue for Fall 1977 at \$4.50 (PROSE: NEW TITLES, p 13). the description includes the paragraph (one word different) quoted above from **TWENY/20**, followed by: "It includes works done for the ten Springs from 66-76 - whole books, but condensed in space; the poems written out in prose lines. Most are quite straightforward sequences ... but there'll be lotsa opportunity to spring things on the reader."

included in the 1978 catalogue with two pagespreads reproduced (122/123 & 176/177), & an ISBN: 0-88910-018-7; dimensions $4\frac{1}{2} \times 6$ given. includes quotes from Victor Coleman ('I think that Gerry Gilbert is the best writer in the country.'), Robert Creeley, & Frank Davey; p 15.

increased to \$4.75 in the 1979 catalogue;

to \$5.25 in the Summer 1981 catalogue;

to \$5.50 in 1983;

to \$6.00 in **TWENY/20** (1985);

dropped entirely from the Spring 87 list;

& reinstated in the Fall 1989 catalogue at \$10.95,

just as the new management ordered 169 copies

dumped for lack of space...

[a good time to undertake (!) a Gerry Gilbert bibliography, talonbooks the same year dumping his **GROUNDs**.]

(But take a look at some of them classic realistic moviemakers, an uglier bunch of liars I can't imagine - they're the laughing stock of the whole earth, until their prints fade in a degeneration or two - when we can get our imaginations out of the brackets the bankers who made the hollywoods snagged us into when it looked like real revolution might take the Century.) (What is who owns the bankers?)

WARDS ISLAND / February 1978

25 minute videotape, black & white.
The New Ear Social Club, Vancouver.

The Metro Toronto Parks Board has been trying to evict
the few hundred residents of the Toronto Islands for years
now, & it might get the legal right to do so next Fall.
Nevertheless, the residents plan to stay -- they have had
their homes there for generations, maintaining a community
of natural proportion, without cars commerce or concrete.
This videotape is a reportage: afternoon night & morning,
indoors & out, to & from / the men women children
animals ice snow voices houses ("birdcages") trees lake
sky firesit is about seeing as touchingbelieving as
owning. Through the intimacy of video, the viewer is
welcomed as a friend into this Anglo barrio.

[BC Monthly volume III number 9 (June 1978), [p 98].]

'This is the Language calling - have you been speaking me today?'

TRANSITIONS / Toronto

22 minute videotape, black & white.

The New Era Social Club, Vancouver.

Hand-held Toronto, a survey of city distances via taxi bus streetcar conversation subway ferry airplane taxi-dispatcher at work & the opening of the "Rolling Landscape" exhibition of artists' photographs replacing the ads in a TTC subway car. The consistent theme/casual camera-work of **TRANSITIONS** was in response to the unstructured content/excellent photography of "Rolling Landscape". The video sound & picture never match -- as if all the speakers are being rendered invisible by what they are saying, revealing areas of foreground.
[BC Monthly volume III number 9 (June 1978), [p 98].]

and the latest virgin screams from the back seat
me can't do it like Ia!
and throws the plastic sandwich tantra
through your day off
to a good start I hope
thanks for reading me
see you on the other side

THE CANAMAMA LECTURES

45 minute videotape, black & white.

The New Era Social Club, Vancouver.

The Spoken Word -- language acting as an act of language /
Canada's National Weathereport - looping in a dramatic void /
Sabotage -- marriage as a pain in the romance /
Domestic Animals -- un-natural history /
The Face -- of the city of Vancouver's summer of '77 /
The Very Idea -- a review of "Star Wars" /
Sound is in Accord with Light -- from a poem for John Cage /
Remember Yesterday with Pictures -- the third eye, framed by /
From Lara -- a review of every other movie of the year /
Let it Become -- pointing at the point /
Foregone Conclusions -- time is spotted as a direction /
[BC Monthly volume III number 9 (June 1978), [p 98].]

a selection from THE CANAMAMA LECTURES published in
MOBY JANE (pp 37-41), includes:

attention spanner
theme to be spoken in the amateur human voice
the spoken world
provincial pitch
can a Canadian live stoned?
domestic animals
the very idea

The Canamama Lectures (late 70's) an early draught &
photocopies of how the text appeared (English & French)
in the 'Parallelogramme 2 Retrospective 1977 1978' (Pulp
Press).

[Gerry Gilbert / THE PAPERS / * / an inventory with
notes / April 1984, p 14]

[described as "32 minutes, 1978" in Gerry's CV/1990]

Broadway

Watch out or the audience will get you!

But that happened when I was twelve, at the Kits Theatre saturday matinee when the projector broke down and I got on stage and sang 'It Aint Gonna Rain No Mo No Mo' - or that happened when I was nine and memorized 'The Night Before Christmas' for the sunday school concert but they forgot to ask me to recite it - or that happened when I was 'Jack in the Box' trying to remember my cue - or that happened when I brought down the house with my butler's one line in the high school operetta - or that happened when I saw myself on video in a tour of Radio City in New York in 1949 - the same week I recorded 'I'm Always Chasing Rainbows' with 'Galway Bay' on the flipside, in the bus depot - or that happened in '56 when I started getting paid for being up all night, writing incredible notes to the dayshift - or that happened when Charles handed me back my voice in '63 after I threw it telling how my Nova Scotia grandfather was named Herman, after Melville - or that happened about a month later when I told the control room that they couldnt control me - or that happened when I saw some real Riopelle and Borduas paintings at the Prince Rupert community centre just after the turn of the '40s - or that happened when I discovered 'The Lone Ranger' on the radio at Jimmy's - or that happened when the police told me to make up my mind whether I was inside or outside the riot - or that happened when we werent fooled by the pair of six footed fake hippies from Regina who walked in the house the summer of '67 begging to be turned on - or that happened at the Peter Pan Cafe on Granville when I told everyone that the little pat of butter was 'my very own private property' - or that happened when Ian found a paper match in the gravy in the Peter Pan Cafe on Queen - or that happened when I quit reading kids' books because I'd figured out the formulas - or that happened when I touched my buddy's fat tit and he accused me of something I'd never even heard of - or that happened when we stood all day in the cold mud in a swamp in Kent playing Viet Cong soldiers in 'The War Game' - or that happened when I refused to understand myths I couldn't find in myself - or that happens when I hitch-hike.

THIS STREET

23 minute videotape, black & white.

The New Era Social Club, Vancouver.

A musical, starring Lin Bennett photographed on Powell Street in Vancouver's Downtown East Side, in March. The production is a model of how artists can represent a public (thorough music & caricature) rather than exploiting it.

The tape explores narrative video improvisation based on traditional formats. The quality of the dubbed soundtrack is very good. **THIS STREET** is a joy, suitable for the child in us. It is also a sad reminder that these are some of the toughest times we've had in 40 years.

[BC Monthly volume III number 9 (June 1978), [p 98].]

2 Poems



Gerry Gilbert

2 Poems / [photograph] / Gerry Gilbert

nd.

[4pp] leaflet included as part of the portfolio
Popular Illusion no. 4 edited by William Enwright &
published by Gorilla Publications from Vancouver in
1978.

7 x 8 $\frac{1}{2}$.

includes the two poems $\frac{1}{2}$ MOON / WILL TRAVEL, &
JAZZ CRIME.

probably not issued separately.

[according to the editor, only 350 copies of a projected run of 500 were actually assembled & issued before the magazine folded; this its last issue].

I AM ONLY THE BEGINNING I AM ONLY THE BEGINNING I AM ONLY THE BEGINNING
I LIKE YOU LIKE YOU I LIKE YOU
I CAN'T FIND TO TELL YOU I LIKE YOU I CAN'T FIND TO TELL YOU I LIKE YOU I LIKE YOU
I FEARING THE MILT FOR ACTION CLEARING THE MILT FOR ACTION CLEARING THE MILT
HEMISPHERES SWITCHING POLARITIES OR SWITCHING HEMISPHERES SWITCHING POLARITIES
THEY PROJECTED THEMSELVES INTO THEIR MINDS THEY JUST CHANGED THEIR MINDS THEY JUST CHANGED
HELD UP THEIR ARMS LIKE THIS HELD UP THEIR ARMS LIKE THIS HELP THEM PLEASE HELP THEM PLEASE HELP
HELP THEM PLEASE HELP THEM PLEASE HELP THEM PLEASE HELP THEM PLEASE HELP
LETS START WITH THE HAND LET'S START WITH THE HAND LET'S START WITH THE HAND
FABRIONE WHO JUST HAD A DISEASE HOLD UP PLEASE KEEP IT UP PLEASE
KEEP IT UP PLEASE KEEP IT UP PLEASE KEEP IT UP PLEASE
LET'S START WITH THE HAND LET'S START WITH THE HAND LET'S START WITH THE HAND
FABRIONE WHO JUST HAD A DISEASE HOLD UP PLEASE
I BETTER GO SEE WHO YOU ARE I BETTER GO SEE WHO YOU ARE I BETTER GO SEE
I BETTER GO SEE WHO YOU ARE I BETTER GO SEE WHO YOU ARE I BETTER GO SEE
THIS IS JUST THE POINT TALKING THIS IS JUST THE POINT TALKING THIS IS JUST
& BE THE FUCKING WORLD
TO GO HOME TOGETHER TO GO HOME TOGETHER TO GO HOME TOGETHER TO GO HOME
I WANT ALL YOU PEOPLE IN HERE I WANT ALL YOU PEOPLE IN HERE I WANT ALL YOU
I WANT ALL YOU PEOPLE IN HERE I WANT ALL YOU PEOPLE IN HERE I WANT ALL YOU
IT FEELS AS BITTER AS A LUMP OF GOLD YOGURT IN THE SPOON & MAKE FORTY PROPHESIES

GERRY GILBERT

BC MONTHLY [rubber-stamped red] / GERRY GILBERT
[rubber-stamped blue] [cover title printed over reversed
text background]

(October 1978)

BC MONTHLY Volume IV Number 1.

[25 leaves] stapled upper left, printed mimeo.

8 $\frac{1}{2}$ x 11.

250 copies, each numbered in ink.

contents:

JULY: "this is what I do...."

AUGUST: Wednesday; Thursday; Friday; Saturday; Sunday;
Monday; Tuesday.

SEPTEMBER: There There; We We; Come Come; Going
Going; Hear Hear; So So; Now Now.

OCTOBER: Popes 2 Dodgers 0; "the coast is clear"

[reprinted without the first (JULY) & last (OCTOBER)
sections, in **MOBY JANE**, as **Coasting**, pp 14-23.]

Van/Francisco (1978) 1st draught manuscripts of the set
of poems GG wrote on a trip to San Francisco; a copy of
the BC Monthly the poems appeared as.

[Gerry Gilbert / THE PAPERS / an inventory with notes /
April 1984, p 14]

A CALL

in memory of

Ralph Gilbert

1908 - 1978

A CALL / in memory of / Ralph Gilbert /
1908-1978

(New Year 1979)
BC Monthly Volume IV No 4.

written by Gerry Gilbert /
typeset by Linda Gilbert

[8pp] stitched into white card, printed black; mauve
sheets.

4-1/4 x 6-15/16.

[photo of the author's father on cover]

William Hoffer refers to this booklet as having a
printed cover label [list 67 item 79].

[reprinted in MOBY JANE (pp 3/4) with one word
revised]

I'm getting tired of hallucinations

I dont like to be looked at that way

broadside, like a sea
waves to swim out to
& ride home on

like a boat, this house
you have to go through it to get from bow to stern
our ancestors had a stern sense of the external

where gulls are making breakfast
& the work sits still
to be done

something to spend Wednesday delivering around town
loose sheets, badly copied useless after Friday
but until then
perfect shots

from the top of the mountain
we all look like mountains

it infuriates you, I know
that I should get to sit here, in the past
using up your matches, burning

I'm just a point of view, spinning
a lighthouse, rocks to watch out for
a beam

look at yourself
look out for anything larger than yourself

from GROUNDS by Gerry Gilbert, Talonbooks 1976

A Co-op Press Broadside

I'm getting tired / of hallucinations /
[followed by the poem, then] / from GROUNDS
by Gerry Gilbert, Talonbooks 1976 / A Co-op
Press Broadside

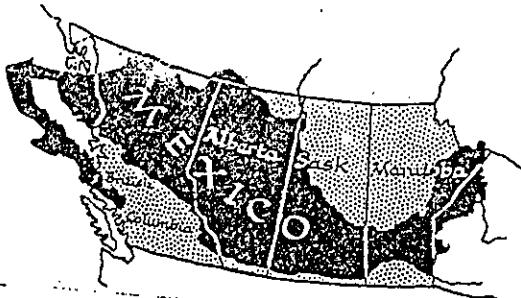
nd.

6-1/8 x 10.

printed letterpress on cream curtis rag paper.

earlier published in The Capilano Review 8/9 (fall 75/
spring 76), p 272, & in GROUNDS (1976), [pp 100/101].

[William Hoffer, in his list #42 (item 92) offers a copy
of a broadside with this title described thus: "A broad-
side. np (Anacortes, Washington) nd. Produced in an
edition of 100 copies for distribution at a reading,
January 14, 1979."]



"We are all of us exceptions." - you're not speak
(or in any case) anyone
but us ourselves

BOX 48884 + VANCOUVER BC + V7X 1A8 + FEBRUARY 26 1979

Dorothy Livesay
c/o L. Vernon
RR1
Galiano Island BC
V0N 1PO

Dear Dorothy Livesay,

Thank you for your letter of Feb. 16/79. Since then the first reading in the "Writing in Our Times" series has happened -- the 900 or so people in the audience made the occasion the largest Canadian poetry reading in the history of Vancouver (& of English Canada?) & that's what I call community effort. Hats off to Warren Tallman and the Vancouver Poetry Centre. They must be doing something right to sell 800 series tickets @ \$36 each -- I wonder how many years of poetry sales in Vancouver that that (nearly) \$30,000 is equal to...between 5 & 10 years worth? So, once again, Vancouver proves to be the Canadian -- nay, the North American -- city, with the best venue for poetry readings. I assume you were present at the reading, so I don't need to recount it for you. There isn't one writer in the Series I wouldn't recommend to anyone interested in contemporary writing in our language -- which is not to say that the writers are the ones I would have chosen...but I didn't organize the series. Maybe I'll organize a readings series which will have an entirely different perspective -- mostly women writers, or mostly Vancouver writers, or mostly Quebecois writers, or mostly BC writers, or mostly Western writers, or mostly Marxist writers, or mostly academic writers; or mostly establishment writers, or mostly Maritimes writers, or mostly British writers, or mostly Galiano Island writers... or mostly the writers who I think are the best writers -- whatever choice I made would likely be shat on by everyone not included, if the response to the "Writing in Our Times" series is any example. The Canadian literary community sure knows what it doesn't like. It doesn't like the weather here, is what it doesn't like. But I'll stand by my judgement, & I'm sure you'll stand by yours -- & I won't criticize your selection of the worthiest people to read in a series, just because it doesn't correspond with mine. (I see that Maxine Judd would be on both our lists!) I love the weather here. A couple of small points -- 18 of the 29 readers (62%) in the present series are Canadian, not half, as you say; & there are 8 women reading (about 28%) which is twice as many as you say in your letter. Your calculator needs new batteries. What to me seems anti-Canadian about the series is the 100% Anglo representation (no Native Indian, Chinese*, French* East Indian, etc., in any of our lists) -- could it be that CanLit is in fact a

* *read for* *fed with*. *Q collar* 7

[open letter to Dorothy Livesay]

26 February 1979.

[2 leaves] photocopied, stapled upper left.

8½ x 14.

in response to her criticism of the Writing In Our Times series of poetry readings scheduled to begin a few days before this letter, in Vancouver, a series of 29 readings including 18 canadians, 8 women, & little ethnic representation. though co-ordinated by Warren Tallman & the Vancouver Poetry Centre, Gerry defends the series as potentially one of the most successful in Canadian history, 900 people at the first reading alone.

the first sheet is headed with a map of Mexico superimposed over a map of the western provinces; the second, ends with a map of canada lost in the continent of africa.
"copies to/Talonbooks, etc."

Gerald (Gerry) Gilbert, Biography

Born in *Calgary* 1936.

Father *Ralph Gilbert* (of Toronto) & Mother *Betty Gilbert* (of Prince Rupert) drove, train-ed, hitched with him & his younger sister *Linda Gilbert* across Canada 5 times by the time he was 5 years old, following the seasons. Ralph (died 1978) always made enough cash in one town, for them to make it to the next — he was the ace door-to-door magazine salesman of the 30s in western Canada, a smart gambler, & the top encyclopaedia salesman in Canada, England, Ireland, the USA & Australia in the 50s & 60s — in the late 20s / early 30s Ralph had wandered throughout Canada & into every state in the USA. His son's journeys are through language, to the same extent.

Primary schooling: Prince Rupert, Victoria, Vancouver, Toronto. High school: Vancouver. University: UBC / started 1954 & dropped out 1956.

Started writing in high school. 50s publications: *The Canadian Forum*, *Fiddlehead*, *Yes*, *Raven*, *New Voices* / Canadian University writing of 1956 (Edited by Earl Birney & others) (J.M. Dent) — other writers in that *New Voices* included: *Rudy Wiebe*, *Jay Macpherson*, *Daryl Hine*, *Heather Spears*, *Elizabeth M. Lambert*. University poetry tutor: *M.W. Lafollette*.

Professional employment: *Properties Master* (theatre & TV), *Studio Director* (TV), *Assistant Director* (film), *Waiter, Actor* (theatre, radio, TV) — until 1963. *Poet & Artist* (full time) since 1964.

Books: — *White Lunch* (Periwinkle Press, Vancouver, 1964).
— Included in *New Wave Canada 1966* Contact Press (edited by *R. Souster*).
— *Phone Book* (Weed / Flower Press & Ganglia Press, Toronto '69).
— *Money* (Georgia Straight Writing Supplement, Vancouver '71).
— Included in *BC Almanac* (National Film Board, Ottawa '70).
— *Lease* (Coach House Press, Toronto '72).
— *Birthday* — with *Carole Itter* (New Calendonia Press, Prince George '73).
— *Skies* (Talonbooks, Vancouver '74).
— *Journal to the East* (Blewointment Press, Vancouver '73).
— Included in *The Story So Far Nos 3 & 4* (Coach House Press '74 & '76).
— Included in *The Cosmic Chef* (Oberon Press, Ottawa, '70, edited by *bp Nichol*).
— Included in *Western Windows* (Commcept Publishing, Vancouver '77, edited by *Sandy Wilson*).
— *Grounds* (Talonbooks '77).
— *From Next Spring* (Coach House Press '77).
— & many chapbooks, pamphlets, inclusion in magazines, etc. Published in Canada, the USA & the UK.

Work has also appeared as movies, videotapes, audiotapes, photographs, graphic art, a record; & on radio & TV.

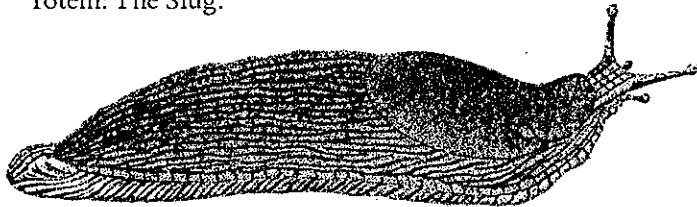
Gilbert has collaborated with such artists / writers as *Carole Itter*, *Michael de Courcy*, *Roy Kiyooka*, *Don Druick*, *Glenn Lewis*, *Victor Coleman*, *Taki Bluesinger*, *Lin Bennett*, *Daphne Marlatt*, *Al Neil*, *Bob Amussen*, *John Reeve* (Gilbert's association

with potters dates back to the late 50s, at the St Ives, Cornwall, Pottery of Bernard Leach).

Gilbert knew the *TISH* poets in the early 60s in Vancouver. He attended the 1963 Poetry Conference in Vancouver. He has lived 4 years in Europe & has made an annual readings / exhibitions tours of eastern Canada for the past 14 years. He has received a Koerner Foundation grant for writing, & Canada Council grants for writing & for arts. He has published, edited & produced 15 issues of the magazine *BC Monthly*. He has organized readings series at *The Western Front* & *The Vancouver Art Gallery*. He was a founding member of the artists' collective *Intermedia* in Vancouver, & has edited for *artscanada* magazine, *The Burnaby Art Gallery*, *CBC Radio*, *Vancouver Co-op Radio*, & *The New Era Video Theatre*. His cb & correspondence-art handle is *Canadas National magazine*. His work has been considered in critical writings by *Warren Tallman*, *Frank Davey*, *Eli Mandel*, *Louis Dudek*, etc.

1977 taxable net income: \$2221.89.

Totem: The Slug.



Bookchat

Thank you Mrs Brennan! CHP postcards received kudos in the latest issue of a xeroxed newsletter called *Postcard World* published in Great Britain. We are now linked to collectors all over the world, one of whom in this issue's bulletin requested cards with Baby Myth Images (babies popping out of cauliflowers, cabbages, top hats, buckets etc.). Interested parties should get in touch, care of Mrs Brennan, 34 Harper House, St James' Cres. London SW9 7LW.

Early in January the Coach House was pleased to welcome Hugh Kenner for an afternoon visit. Mr Kenner, a well-known and highly regarded literary scholar and critic, was in Toronto to deliver a series of lectures. He dropped by to see our operation first-hand and gather information for a critical commentary he is preparing for *Harper's Magazine* about the relative health and well-being of the avant garde in Canada and the United States.



THE '79 SPRING TOUR OF THE CANADAS

First Draft

1979.

Coach House Press MS Editions.

[12 leaves] stapled into die-cut gray card series cover,
printed red: as listed at rear of the Second Draft.

THE 1979 SPRING OPEN TOUR
OF THE CANADAS
Vancouver-Edmonton-Calgary
Montreal-Toronto-Buffalo
Regina-Hazelton-Terrace
Prince Rupert-Vancouver

a live poem by Gerry Gilbert
Coach House Press MS Editions
May 1979 Second Draft

THE 1979 SPRING OPEN TOUR / OF THE CANADAS /
Vancouver-Edmonton-Calgary / Montreal-Toronto-Buffalo /
Regina-Hazelton-Terrace / Prince Rupert-Vancouver /
a live poem by Gerry Gilbert / Coach House Press MS
Editions / May 1979 Second Draft

[28 leaves] stapled into die-cut gray card series cover, printed red. [2 blanks].

7½ x 10-3/4, all edges trimmed.

second issue

[27 leaves, one blank] stapled into die-cut gray card series cover, printed red, series ad rear now listing the second draft of the present title, instead of the first.

7½ x 10-3/4, all edges trimmed.

includes: CANADAS NATIONAL MAGAZINE: drip; a life; card; if you want to borrow it; haiku; a death; liver & onions; GREYHOUND SATURDAY NIGHT MARCH 10 / VANCOUVER-EDMONTON; SO FAR SO NEAR; ELECTION PROMISE; EDMONTON POEMS IS; CALGARY POEMS IS; 60 HOURS TO MONTREAL \$75 / MARCH 18; PAY AS YOU LEAVE; KAREN ANN QUINLAN: zombie; cracks; thunder bay; that was one-a-them ten line metric sonnets; we slept for joy; quebec immigration; montreal poems is; who goes there; time is not stopped/ space is not started; the live movie; think of a slug as a very quiet very slow very full mosquito; via overnite to toronto; federal erection; federal infection; vitamin ear; o-rig-in-al ma-ter-i-al; right away; buffalo poem are; toronto poems is: I'm glad to see; birthday; toronto - regina/april 13: the only secrets I have left are my own; the whole thing; dear dire; still life; regina poems is: on beast behaviour; the skies have it; hologram; history defeats itself; oreginal; wester; then they bring art back; ramblin' prose/regina-calgary april 17: landscape; calgary stories is: pleasethankyou; from edmonton out: 'more columbia than british'; how you got here; hazelton poems is; terrace poems is: sidewalk; prize; students; terrace-rupert; prince rupert poems is; queen of prince rupert/rupert-vancouver

APRIL 24: let's float through that again; there you are; true story; you know what?; silhouette; the rest of the night is mine; speaking of waking in a golden haze; my word for it; vancouver poems is: questions from the floor; answers off the wall; all the above orders served with french fries; one more thing; this isn't enough.

except for now.

the final (as it gets) version, published in MOBY JANE (pp 64-90), includes: Vancouver; liver & onion; ready or not; Vancouver grey? Hound Edmonton.; Edmonton poems is; Calgary poems is; 60 hours to Montreal; pay as you leave; zombie; cracks; Thunder Bay; that was one-a-them ten-line metric sonnets; we slept for joy; Quebec immigration; Montreal poems is; who goes there; federal infection; Toronto poems is; federal erection; I'm glad to see; the only secrets I have left are my own; the whole thing; dear dire; still life; Regina poems is; ramblin' prose; landscape; the story; why was everyone in Alberta wearing new clothes yesterday?; Hazelton poems is; vista; Terrace poems is; plan on winter; feed the Skeena the highway; Prince Rupert poems is; let's float through that again; there you are; hummingbirds don't need feet; speaking of waking in a golden haze; happy go lucky; Vancouver poems is: QUESTIONS FROM THE FLOOR; ANSWERS OFF THE WALL; money; all the above orders served with french fries.

interview

BERNARD LEACH

Bernard Leach was born in Hong Kong in 1887 and he died this spring of 1979 in St. Ives. In the early '20s he had come from Japan to St. Ives with his friend Hamada to found The Leach Pottery. Hamada died a couple of years ago in Mashiko, the village in Japan where he had spent his lifetime working with traditional potters. Bernard recalled a day in St. Ives when Hamada returned from a long walk alone down the Cornish coast, with the announcement that he had decided what he would do for the rest of his life. Craft pottery has survived in this century in the industrial world -- and has become an art here -- because of the pots made by Leach and Hamada, and by generations of their apprentices. The spirit and matter of those pots gives life to a tradition almost (?) as old as speech itself. People are still handmade, of clay and fire... Hamada, commenting on work that tried to copy his, said that the worst of his own work will be attributed to the copiest and the best of the copiest's to him. We step proudly into the future. One day twenty years ago Bernard pulled a big jar of his hot out of the kiln, perfectly fired, set it down on a board and rushed into the house to return with a Chinese pickle jar (a big, simple pot, no more than fifty years old) which he set down beside his pot. Everyone looked at them and no-one said anything and Bernard admitted, "I don't mind that that peasant's pot is better than mine, all that bothers me is that he probably had to go to town that day so his brother made it." We step humbly from the past.

I first met Bernard Leach in 1959 in St. Ives, when I was looking for my lifetime. I last saw him at the time of this interview. He was pushing ninety, was mostly blind, and was hale and hearty. The book he was writing has since then been published by Faber and Faber, London/Boston 1978, ISBN-0-571-11138-6. It is titled Beyond East and West and subtitled, Memoirs, Portraits and Essays. When he spoke for recording his speech changed from perfectly intuitive to perfectly punctuated -- and I remember seeing him at work at the wheel, in shirt and tie.

interview / BERNARD LEACH

nd.

5 leaves comprising pages [33] thru [41] of
THE BC MONTHLY Volume IV Number 5
(July 1979), issued as an offprint.

8½ x 11.

an interview conducted by Gerry Gilbert at
St. Ives, Cornwall, May 13, 1975, issued thus
months after the artist's death, in memoriam.
with an introduction & 13 leads by Gerry.

C A N A D A S N A T I O N A L M A G A Z I N E

ANNUAL REPORT

NOVEMBER 1978 - NOVEMBER 1979

Gerry Gilbert

202 / 250

ANNUAL REPORT / [preceded by] CANADAS NATIONAL MAGAZINE / [& followed by] NOVEMBER 1978 - NOVEMBER 1979 / Gerry Gilbert / [number written in]/250

(December 1979)
BC MONTHLY Volume IV Number 7

[62 pp] stapled into tan card covers, rubber-stamped black,
title front, author rear, & CANADAS NATIONAL MAGAZINE
along spine-edge of sheets.
signed on last recto. 8½ x 11.

(for the time being)

contents: ready or not;

NOVEMBER 1978: I thought you said aspirin; you again; first love; loose talk;
breath mince; **THURSDAY:** here goes [including 3 lines from] getting nowhere
practice; first ferry; north vanish; keep home growing; you're the gull; the
dream of Vancouver Island [bursting into prose, with a letter to TIME signed
Bradford Robinson/Capt. Robert McGowan]; **FRIDAY:** hung o'er [with prose];
SATURDAY: white; forever after; both have to be in the same place; for a while;
well made; **SUNDAY:** keeping motion in things [& prose]; beauty; **MONDAY:** what's
around the corner -- the forties?; the 4 o'clock ferry back downtown; untitled;
DECEMBER: thing; marking time [prose]; lovers?; paper roots; 3 views of North
Van; I loved you; a talking to; growing up BC; thought; xmas; for sure; 1978;
JANUARY 1979: whoops; oh; anyways; seawall; they just look like they fit; behold;
it's like reading music; t'it's; reconnaissance [prose]; clapping for the music;
it never was a world; like nobody knows; what you want that I got; classical
joint; new orchestra workshop; no comment; me & you; cablevision; epitaph;
FEBRUARY: do's; not's; valentine; Rohan's; it wasn't a dream; fields of stumble;
neat trick [prose]; dolly mountain; no summer; here; boots: 1.October/77;
2.February/79 [end of boots]; privacy;
MARCH: what I thought when you didn't show up was; **THE 1979 SPRING OPEN TOUR OF THE CANADAS** / Vancouver - Edmonton - Calgary - Montreal - Toronto - Buffalo -
Regina - Hazelton - Terrace - Prince Rupert - Vancouver: drip; a life; card; if
you want to borrow it; haiku; a death; liver & onions; Greyhound Saturday night;
"all the political parties; whadaya want from me?; I'll start last; does Boston
Bar have a hockey team?; prepare to meet thy dream; Kam; rime; mathemat; physics
sticks; portrait; tag; so far so near; election promise; Edmonton poems is; Cal-
gary poems is; 60 hours to Montreal; pay as you leave; zombie; cracks [lines long
enough for prose]; Thunder Bay; that was one-a-them ten-line metric sonnets [pro-
se]; we slept for joy (Sudbury-North Bay); Quebec Immigration; Montreal poems is;
who goes there; time is not stopped/space is not started; the live movie; think
of a slug as a very quiet very slow very full mosquito; Via overnight to Toronto
[prose]; federal erection; federal infection; vitamin ear;
APRIL: o-ri-g-in-al-ma-ter-i-al; right away; Buffalo poem are; Toronto poems is;
I can do everything; too late not to have another; I'm glad to see; birthday;
the only secrets I have left are my own [prose]; the whole thing; dear dire;
still life [longing lines]; Regina poems is; ramblin' prose [true]; landscape;
Calgary stories is [tale]; pleasethankyou [moretale]; from Edmonton out [tall
tale]; "more Columbia than British" [sic]; how you get here; Hazelton poems is;
students; Terrace poems is; prize; sidewalk; Terrace-Rupert; Prince Rupert poems
is; let's float through that again; there you are; true story; you know what?;

I've got a sense of history - and here's some good advice: the only material you can make history out of is **honesty**. Honesty is judging time in terms of space, and not the other way around. The other way around, time (the money, the lie, the makeup) is the death of space. What I get from next spring is the distance. I'll go the distance. Because, like a slug, I'm always right there. In the way. On the way. Speed for me is how far I can see. From here. You should see me really go. Honestly.

ANNUAL REPORT...

contents... silhouette; the rest of the night is mine; speaking of waking in a golden haze; my word for it; Vancouver poems is: QUESTIONS FROM THE FLOOR; ANSWERS OFF THE WALL;

MAY [1979]: all the above orders served with french fries; one more thing; this isn't enough, except for now [end of THE 1979 SPRING TOUR OF THE CANADAS?]; read-out [Celine-lines]; this; writing time: YES-TERDAYS [prose]; TODAYS [prose]; TOMORROWS [prose; end of writing time]; cold cash; in fact; Lady May;

JUNE: and through; body english; genetics;

JULY: smiles & smiles [prose]; our turns; wreck: LET'S GET OUTA HERE; RUN SHEEP RUN; A HAND OF WRITING; WE WON'T RUN OUT OF SALT;

AUGUST: the feel; the hunt / a conservative poem / for John Diefenbaker [sic];

SEPTEMBER: w/the; poet; presence / lines written to an improvisation by the C.O.R.D. Orchestra [sic; prose]; knock knock / for Vic d'Or on his 35th [sic]; lines written on first hearing BEYOND BENGALI by Paul Cram; best before [prose]; yellowjackets can fly circles around us; lullaby; wrtual;

OCTOBER: or; man; snow on the mountains; bon voyage;

NOVEMBER: sweep the pennies off to sleep; graffiti; yeah.

page 62: Moments of this Annual Report also appear in Art of Survival, Canadian Forum, Coach House Press Ms. Editions, the Living Art Performance Festival Catalogue, Music Works, Only Paper Today, Periodics, Vancouver Poetry Center/Lenore Coutts Video, the '79 Vehicule Valentine Show, West Coast Review & the year I've shared with all whose experience is reflected here --GG.

[mostly republished throughout MOBY JANE in sequence with added poems, as: Write (pp 24-37); Bottom Lines (46-57); Boots (57-59); Valentine (59-63); The 1979 Spring Open Tour / of the Canadas (64-90); The Last Time I Looked Out (91-94); Lady May (94/5); Beached (95-100); The Hunt (101-103); Ugly Title (104-115).]

I changed my name back to Gerald. I lost Gerry & Gilbert in Toronto.
(You're the only person I'm telling this to!)

VIDEOFREERAINFOREST

videotape.
60 minutes.
1970-79.

PUCK SEX fucking your face off
PUNK SEX fuck the 70s
SUCK SEX blind fuck
SOAKA SOULA SEX fuck of the month club
FOOD SEX fuck on the cob
WORK SEX fuckalong
FAST SEX fucked
SOUND BUSINESS SEX fuck you
DRIP DRY POLITICAL SEX infucking
PURE RELIGIOUS SEX heaven can't fuck
HARD MUSICAL SEX fuck up
HARD LITERARY SEX fuck sitting
EASY LITERARY SEX fuck water
EASY MUSICAL SEX fuck air
CANADIAN SEX defuckto
WEST COAST SEX fuck forward
PRAIRIE SEX fuck it
ONATRIO SEX fuck on
QUEBEC SEX indefucktable
MARITIME SEX refuck
ARCTIC SEX fuck of a lot
U.S. SEX polyfuck
TAKEOUT SEX fuck city
LOTO SEX fuckily
FAMILY SEX fuckover
BAD SEX fuck off
GOOD SEX oh fuck
LOVE SEX fuck

[text only]

"PUCK SEX fucking your face off..." / [first
twenty-eight lines of VALENTINE followed by] /
GERRY GILBERT valentines day reading [run
vertically down the right margin] / at Pumps
on February 14 at 8:30 pm admission \$1
[run across the bottom]

nd.

poster poem photocopied.

8½ x 14.

[typo in line 18: ONATRIO]

reprinted in an unauthorized edition of 10 copies
15 Feb 1991 at Letters (unacknowledged).

REVIEW
&
DIFFICULT
WORDS

Gem Cilton

REVIEW / of / DIFFICULT / WORDS / Gerry Gilbert
[cover as title-page; holograph facsimile]

nd.

[20 pp] self-covered pamphlet, photocopied on alternating stocks [white bond, pale orange bond, white eggshell, orange bond & white eggshell; probly many variants].
 $8\frac{1}{2} \times 7$, issued unbound.

contents: THE MAN IN THE VALLEY; THE VERY IDEA [prose-form]; cracks; everything; HERO DUTY [prose-form]; BREAKFAST [prose]; ARIES [prose]; TRACKS [title holograph facsimile]; graffiti; AMERICA [prose]; "i stood at the wrong bus stop a long time...." [titled with a drawing of what almost looks like a peace-sign]; GHOST [holograph facsimile title]; zombie; STONE DIEf; Canada [in the form of a dialogue between Slim & Slam]; pitch; MAX; PHONE CALL [prose form]; PROVINCIAL PITCH [prose-form: titles for the last three in holograph facsimile]; C [holograph facsimile inside a circle]; GROWING UP BC [holgraph facsmile title]; CROAK [holograph facsimile title; prose-form]; that was one-a-them ten-line metric sonnets [prose]; slipping into 'real [prose-form]; SPEECH [title holograph facsimile; prose-form]; yeah; blow by blow; New York is still there [prose-form]; Quebec Immigration; Slim's song; A SONG [title holograph facsimile]; The Poem; 1966 HONDA 160 SUPER SPORT [title holograph facsimile]; REVIEW OF DIFFICULT WORDS.

[issued by Roy Miki at Simon Fraser University (1980) in an edition of about 135 copies on the occasion of Gerry's reading.]

I leave more behind every time I leave. I'm gonna take next spring off and learn to read. This book is teaching me a lot, but I doubt if I'll finish it before it finishes me. I mean, I want to use everything up.

NEW & USED POEMS

[8 leaves] stapled into card covers.
50 copies.

now, there's the original notes I made at the beach -
and then the 17 handwritten pages I made in one go at
the J - & the original typescript which I read at Robson
Square Theatre that weekend - and it got broadcast on
Co-Op Radio (102.7 fm) a couple times - & then I typed
it out again & then I found the 17 footnotes, one for
each of the original handwritten pages - & then I typed
it all out again - & made a few photo-clones which I
gave away - & then the stencils, from which I mimeo'd
a flat 50 copies for Farrago [MOBY JANE, p129]

The book is printed, stamped, collated, stapled & published -
New & Used Poems - my year's work so far (a set of
sonnets called **leapy ear** & a long poem from the summer,
reading) followed by some old poems, such as **bicycle** ...
8 legal-size sheets mimeo'd both sides, & a cover, 50
copies hand cranked by the author. [MOBY JANE, p137/8]

published for Gerry's participation in the 6th annual
Farrago Music Festival in the town of Faro in the Yukon,
September 1980. an account of the experience, entitled
Friends & Loving in Faro / for Rolling Stone (rejected),
comprises pages 27 through 55 of **CREDENCES** Vol 2 Nos
2/3, the Canadian Poetry Festival issue, out of SUNY
Buffalo, and is reprinted as pages 136 through 164 of
MOBY JANE.

LEAPY EAR, including the poems (pp 116-121):

monday 1979/tuesday 1980

hot line

profit

there goes the moon

write firmly

read all about it

after thought

thumb nail sketch

it looks it

& **READING** (pp 121-130), with its section of seventeen
footnotes appended (pp 131-135), appear in **MOBY JANE**.

instant loss

the wave that can be waved
is not the wave

my dream bases your light on the guy in the laundromat & I giving each
other the wink over the careful way some people fold their underwear

man is one thing
men are another

in the dream we make friends, you the coasting indian & me the beached
white, standing just inside the new era, looking forward to the good
times, shaking on it

it didn't start out as today
but that's the way it ends up

three cops rush up, level their shotguns & with no questions asked
blow you away

I'll stop taking sugar
I'll give away the bowl

the explosion woke me up -- this morning I told Murdoch the dream & we
wondered where it came from

too cold for flies
too old for lies

for dinner I sauteed some milked liver with onions, broccoli, green
peppers & mushrooms for Shawna and me -- she went out to her dance class &
I washed the dishes & sat down with this poem -- when John Lennon dies

someday you'll say something
so clear you'll vanish

John was our main man out there on the off-chance that the best moves
we can make really do matter -- we loved how he made his quarter-billion
& we hate how it's cost him his half-life

listening to the news
without the music

ever the post-modern artist after our heart, he goes wrapped in his
red blood & and our green tears, the most expensive Christmas present we've
given history in a long time

a work here
a snowball there

for you the war is over, I thought to the cat I took last Friday to be
killed at the SPCA & as I left the room we turned back to each other for
a blue-eyed good look through the sweet & sour bye & bye

prison is continued for those watching on tv
shogun/midnight express/playing for time

in the next dream a young Asian family is confused & troubled -- I do
not know their language -- there's a reporter talking to them with a
tape-recorder & an angle

bureaucracies & airlines use cms & computers
to shrink us to fit their plans & planes

I admonish him, 'you know better than to turn them into a story, it'll
be the end of them -- it's better to let them ask us the questions & our
writing answer to that necessity' -- & come to think of it, John sang
from us not at us

what you know is prose/what you don't is poetry
what you hear is song/what you don't is music

sometimes all you can do is take a message

a poem in Alberta, December 1980
born in the breeze that froze the ink

don't hang around waiting for me -- I'll catch up with you later

leave room in your boots
for your toes to walk home in

instant loss / [followed by the poem &] /
Gerry Gilbert / Dec/1980

8½ x 14 broadside photocopied from typeset
sans-serif text, on white bond.

reprinted in **MOBY JANE** (pp 177-179), with a
few slight (but poignant) revisions.

BIO / GERRY GILBERT

the 1930s

Gerry Gilbert was born, caesarian & left-handed, in Calgary, April 1936. He travelled the Depression between Vancouver & Halifax for his first few years, with his family, in the tradition of their Bluenose & Norman ancestors.

the 1940s

After the birth of his sister, the family settled for the world war up the BC coast in Prince Rupert, his mother's home town. Gerry Gilbert's primary school career moved from Rupert to Victoria, from there to Vancouver, then to his father's home town, Toronto.

the 1950s

Gerry Gilbert served his high school years in Vancouver -- with a class that turned into the usual mix of parapsychologist, US State Department diplomat, Hollywood movie producer & Canadian Auditor-General. At the University of BC, Gerry Gilbert left behind him some of Canada's best actresses, art critics, teachers & novelists when he quit after a year and a half. He had begun to write & publish verse. He married an artist, and after proving his lack of worldly ambition for a few years working in theatre & television in Vancouver, they got off the continent & settled in Cornwall among potters & painters from BC -- many of whom still live in Europe, the art world in Vancouver leading little farther into the world's mainstreams now than it did then.

BIO / GERRY GILBERT

nd.

[3 leaves] photocopied, stapled upper left.

8½ x 11.

contents: brief autobiographical account
divided into the 1930s, the 1940s, the 1950s,
the 1960s, the 1970s, the 1980s [prose].

the copy examined has a broadside promo
sheet (8½ x 11) stapled to the front, headed:

one night stand / GERRY GILBERT /

in / THE NICK OF TIME

presenting five quotes on Gerry's work, by Peter
Mannering (performance from the 50s), Martin Heath
(films from the 60s), Vic d'Or (video from the 70s),
Robert Creeley (poetry from the 80s), & Max Wyman.

eh

Gerry Gilbert

eh / Gerry Gilbert [from cover]

(May 1981)
BC MONTHLY 27 /
Volume V #4

[14 pp] stapled into yellow paper cover (rear), mimeo'd
& rubber-stamped black; folded in half along to appear
as a pamphlet roughly $5\frac{1}{2}$ x $8\frac{1}{2}$.
with subscription leaf laid in.

contents: I want to make an honest reader out of you
[with rubber-stamp graphic of a boy on a bike];
HOOPS: hike; knilblink; the military-comedian complex;
polar bear exercise; bigswings; good idea; a week's work;
YEARS: t-shirts; don't stumble over any stalled escalators;
having; ghosts; valentine;
WEEKS: tues; wed; thurs; fri; sat; sun; mon; tu; we; th;
faux dentures; good friday; bad saturday; easter sunday;
slow; better monday;
DEEP TRIGGER: signs of life; b.y.o.p.; workshop; you tell
me what I was doing; ises; nots;
DAYs: a boy in a tree playing me; at least; someone's
using a starting pistol at the kindergarten sports meet over
there; the driver; epitaph; the children were here first;
oolichans; the next afternoon; free food; fog prondl pop;
any excuse to live on the beach; propacanada; & a rainy
day; take all day; naked singularities.

[reprinted with a few deletions & some additional poems
in **MOBY JANE**, as **Hoops** (pp 183/4); **Years** (185-188);
Weeks (189-198); **Days** (198-200); & 3 poems in **Realpoetik**
(2 fused) on pages 203 & 204; with very slight revisions.]

He reached up and grabbed her by the shoulder. 'I'm not enjoying life as much as I thought I would by now,' he said to her, squeezing her hard and then letting go. Her flesh felt hard to his.

She looked at him intesely from the kitchen door, where she'd retreated. His flesh had felt hard to hers, but she knew she could take him out any time she liked, if she let herself. He realized what she was thinking, and instinctively relaxed. The one thing he knew was how to lose a fight quickly. He won nicely & slowly, when he won.

'You can say that again,' she said. It was her world they lived in. He liked it that way. She didnt.

He said, 'We're living beyond our meaning.'

She said, 'I'll give you till next spring for Xmas.' As she always had. And he always got into shape just in time. They lived by the way things turned out.

'I think I'll turn you in,' she said, and came down to him and kissed him.

THE VOID

1982.

April in Canada & The Void (1982) a long set of poems written during 2 trips to Toronto; this typed manuscript is typed on the backs, occasionally, of original handwritten pages; some of these poems, with others, became a sequence titled 'The World' (ms. included), then an edition published by the author, 'The Void' which was sold at large in Vancouver that summer & fall, the poems addressing large social & political concerns.

[Gerry Gilbert / THE PAPERS / * / an inventory with notes / April 1984, p 14]

Hitch-hiking is going to be easier next spring. It's like smoking: drivers will learn how to stop. We'll really care where we're going.

THE HORNBY COLLECTION

(1982)

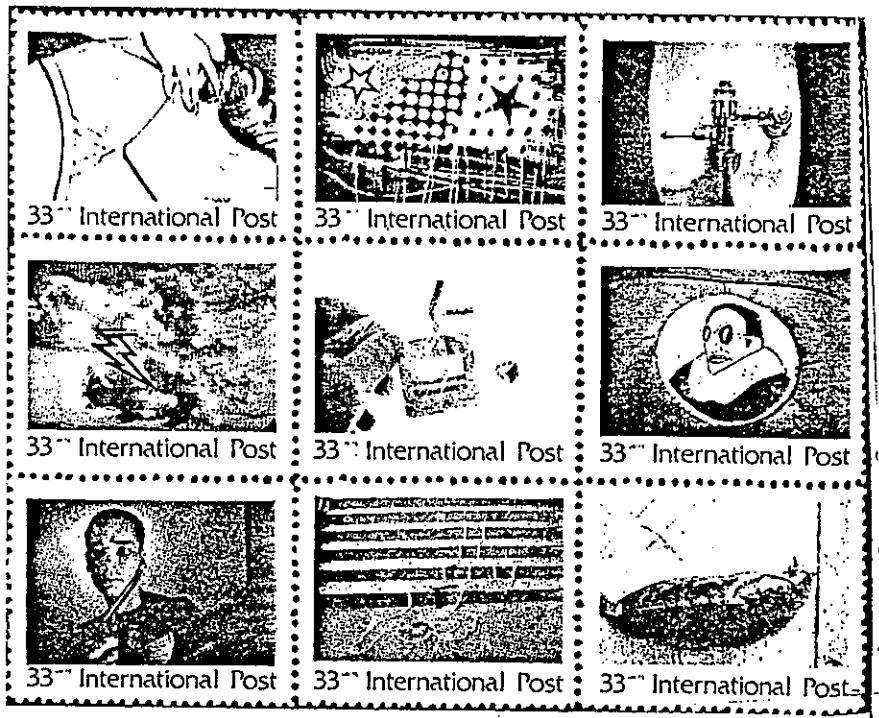
66 pp photocopied.

The Hornby Collection poems (1982) photocopy,
66 pages; a version of this selection was later
recorded & broadcast, CBC radio.

[Gerry Gilbert / THE PAPERS / * / an inventory
with notes / April 1984, p 8]

"a feature on the life & work of Roy Kiyooka"

[CV/1990]



[slug slide stamp]

nd.

1½ x 1¼ gummed stamp, all edges scored.
anonymous.

issued [1983] (tho begun 1980) from intermedia press
as one of a sheet of nine stamps comprising the
International Post series, commissioned by Ed Varney;
including stamps by Tony Gnazzo, Keith Rodan, Ely
Raman, Emil Daley, Mike Crane, Gerry King, Jerry
Dreva, Rick Hambleton, & Gerry Gilbert. each stamp
is generated from a slide, in a standardized design by
Varney captioned: 33^{UNITS} International Post

[intended for use as a block (or part), or separately]

The first stamp project I was involved with was called
the **1st Intermedia Stamp Edition**. I made it at Inter-
media and I got little images from the people right there.
It had twenty stamps on the first sheet and I did 13 of
them myself because it was just a little experiment....
that was in 1976. Then I didn't do anything until 1978
when I did the **2nd International Artists' Stamp Edition**,
because by then I'd got material from other places....
I took the material which was in all different forms -
some big, some small, some postcards, but all were graphic -
and reduced the ones I thought would look best and printed
them in black, red and white. Then I thought I'd like to
do some coloured stamps and soon I was working not on one
sheet but on four, concurrently. These were the **Homo Ekta-**
Chromo, the **International Post**, the **3rd International**
Artists' Stamp Edition and the **1984 Commemorative Edition**.
I was working on all four at the same time, because the
project got a little out of hand.... [Capilano Review 30,
[p 15], (1984), an interview with Ed Varney]

All of a sudden there is no such thing as the same door we left the party from. Our concentration creates a midst, and rainbows begin flashing in the whitesound of all our splashing. We have no idea who is riding on the spans of attention we are creating, but we feel the deceptions washing away as the thoughtless improvisation plays us. It ends when we turn the taps off and roll Loop into bed.

THE FALL OF CHILE

1983.

audiotape edited with additional material from
the 1973 one-hour tape mixing live radio coverage
of the 1973 military coup in Chile, including an
interview with Allende, with GG's poems read at
the time concerning the event.

The BEATS goes ON

Vancouver Poetry Theatre presents

The Humble And Rare **WILD MAN** DOGGS

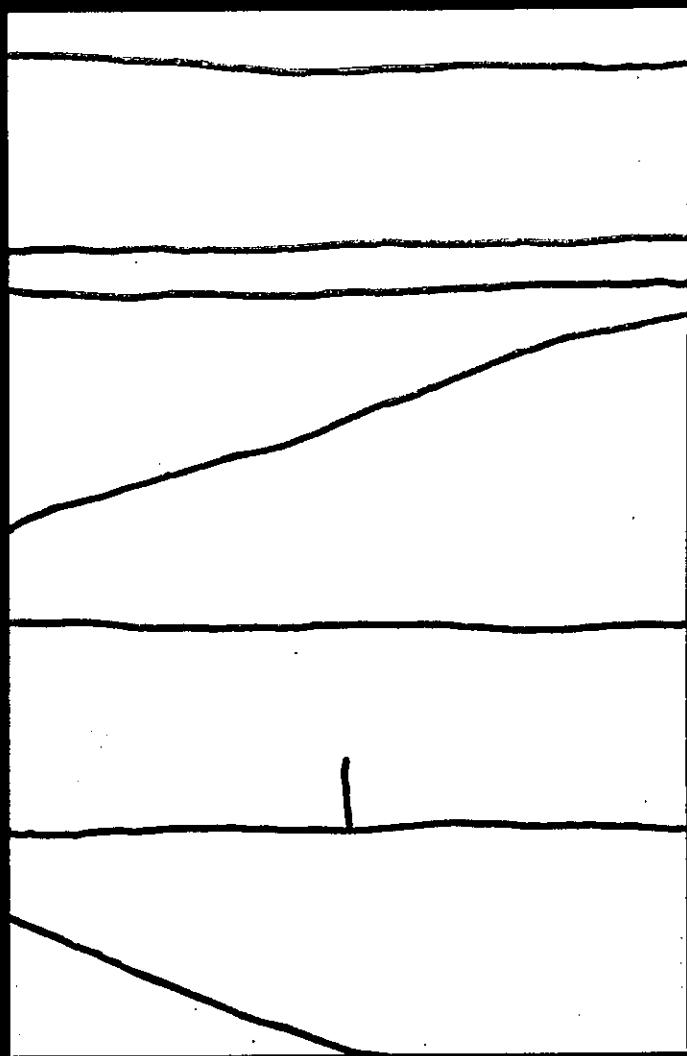
gerry gilbert and zonko

reading

And you and your loved ones can see all this and more,
rattles, drums, clappers and masks, in the new space, in the
PITT INTERNATIONAL GALLERIES 36 POWELL ST. 681-6740
on Monday evening, December 5th, at 8 p.m. for a mere \$3.00
(or non-perishable goods for the food bank).

TUNING / THE / **in sight!** / OUT! [title floated amid text] / [preceded by] The BEATS goes ON / Vancouver Poetry Theatre presents / The Humble And Rare WILDMAN poets / gerry gilbert and ZONKO / reading / [followed by 18 lines of creative promo, beginning] "Sexy, funny, ridiculous, dead on poems; not like the poetry..." / [followed by 5 lines specifying where (PITT INTERNATIONAL GALLERIES 36 POWELL ST.) when (Monday evening, December 5th, at 8 p.m.) & howmuch (for a mere \$3.00, or non-perishable goods for the food bank)]

nd [1983, or 1988].
handbill promo photocopied on yellow stock,
cut by hand roughly to 4-5/8 x 8½.
[titling in a jumble of typefaces & sizes]



VENUS

colophon: **VENUS** was printed in an edition of 50 copies on December / 30, 1983 as grOnk ZAP 1 & assembled over the next few months / as demand warranted it. 25 copies were given to the author / & the rest retained by the publisher. this first edition of / **VENUS** is a photocopy of the author's original text which / includes hand-coloured lettering & slightly larger alternating / folded text pages. grOnk is available from the authors & from / one or two very discriminating bookstores.

[28 leaves] 8½ x 14, the odd leaves printed both sides, left unfolded with 3 holes punched along left margin; the even ones printed one side only, folded in half & punched twice along the 8½-inch open side (except leaf [28] printing colophon verso only, left unfolded, & punched as the odd leaves); fastened with two brass clips into black accoflex binder, with small white paper label on face. the title has been hand-drawn [by the publisher] in black ink the length of the cover, with only the small portion on the label intentionally visible. as the covers were produced as copies were distributed, the death of the publisher, bpNichol, 25 septem 1988, left 16 copies unbound, some copies recently distributed without covers, fastened once.

performed as part of the UBC / FESTIVAL of CONTEMPORARY ARTS / by members of Vancouver Living / Theatre, Helen Goodwin's dancers, / + others present in the student / Union Building lounge february 5 / 1969 after lunch. / scource [sic] material gathered the night / before included photos, drawings, a / song, an encyclopaedia article, poems, / references in literature, newspaper clippings, / phone listings, pencils. / PERfORMANCE - the scource [sic] material / was photocopied + the copies / handed out to the WRITERS - 5 or 10 / people instructed to quickly get words / down on the pages + return them to / the AUTHOR at the photocopy machine. / he made new copies of them, taking / care to mix pages together, + gave / all the pages out the [sic] WRITERS again. / repeating. / 2 DANCERS with 12 venus pencils + a / GIANT crank automatic pencil sharpener / faced each other + one held the pencil / sharpener while the other sharpened / the pencils, letting the shvings fall / to the floor. / READER stood nearby reading all / the scource [sic] material aloud. / the piece lasted 20 minutes. 40 / pages were produced. the manu- / script is proceeding to April / on Venus - where a tone swims / into it, like WORDS in a book. / Gerry Gilbert [all holograph facsimile; first recto]

[material associating the word venus, overwritten & drawn by several hands]

April on Venus (1969) original manuscript of photocopies generated in a performance at UBC; published by grOnk, Toronto, 1984.
[Gerry Gilbert / THE PAPERS / * / an inventory with notes / April 1984, p 8]

Gerry Gilbert

THE PAPERS

*

an inventory with notes
April 1984

THE PAPERS / * / an inventory with notes /
April 1984 / [preceded by] Gerry Gilbert

15 leaves printed rectos only, paged 1-15 in
holograph in upper right corners.
 $8\frac{1}{2} \times 11$.

issued to accompany his papers into the Contemporary
Literature Collection at Special Collections, Simon
Fraser University, Burnaby. includes valuable information
on the author's work & life.

it's dark out — messages are coming in from the new guys — the halves — they say i was tortured — lost — looking for a grave — let me answer for my dusty old high school englishman teacher with a striped tie we had to study — showing us the french he learnt on provence holidays wars ago — he never guessed that we had nothing to say in any language — he stands there with his life undone and his rubbers on — continually losing to us — i tore up his rules — i still am and i'm still writing out lines for it — doing the hardest thing i know how — these are my marks — i'm missing because i'm not hiding — he'd been churchill's private secretary and a jai alai champ in mexico — but i found him — i still find out whenever i lose my temper what we have to dig through to get into twice the light — what a laugh — dying in the vancouver he called vents couvert — this is as far as he would go — the white skies wear us out

CLASS

BC MONTHLY 35 — JUNE 1984

SUBSCRIPTIONS

\$24 PERSONAL / \$35 INSTITUTIONS

BOX 48884 / POSTAL STATION BENTALL
VANCOUVER BC / V7X 1A8 / CANADA

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THIS IS COPY 195/325 PUBLISHED
FOR BC MONTHLY SUBSCRIBERS & FOR
THE LORD BYNG HIGH SCHOOL
(VANCOUVER) CLASS OF 1954 REUNION

ISBN 0-920250-12-2

FOUR

Gerry Gilbert

[cover-spread]

CLASS / OF / FIFTY / FOUR / Gerry Gilbert [from cover]

(June 1984).

BC MONTHLY 35.

[22 pp] stitched into card covers [with poems
inside the covers, & texts as background out].

4 $\frac{1}{4}$ x 11.

THIS IS COPY /325 PUBLISHED /
FOR BC MONTHLY SUBSCRIBERS & FOR /
THE LORD BYNG HIGH SCHOOL /
(VANCOUVER) CLASS OF 1954 REUNION

illustration [the slug, whatelse] pencilled across
covers.

mimeo'd on yellow & grey stocks.

contents: two long poems, 40¢ / poems fried in their
own recognition; &, SPIT TAX / learning to drive on
a silver & green / kaiser manhattan sedan; as well as
two cover texts, beginning: "when the guy i..."; &, "it's
dark out - ...".

performed as part of the UBC
TRUST OF CONTEMPORARY ARTS
by members of Vancouver Living
Theatre, Helen Goodman's* dancers,
+ others present in the Student
Union Building lounge February 5
1969 after lunch.

source material gathered the night
before included photos, drawings, a
song, an encyclopaedia article, poems,
references in literature, newspaper clippings,
phone listings, pencils.

PERFORMANCE - the source material
was photocopied + the page copies
handed out to the WRITERS - 5 or 10
people instructed to quickly get words
down on the pages + return them to
the AUTHOR at the photocopy machine.
he made new copies of these, taking
care to mix pages together, + gave
all the pages out the WRITERS again
repeating.

2 DANCERS with 12 Venus pencils + a
Giant crank automatic pencil sharpener
faced each other + one held the pencil
sharpener while the other sharpened
the pencils, letting the shavings fall
to the floor.

READER stood nearby reading all
the source material aloud.

the piece lasted 20 minutes. 40
pages were produced. the manu-
script is proceeding to April
on Venus - where a tone swings
infest, like worlds in a book.

GETTY GIFT

HIEROGLYPHS

1984.
Facing Pages, Vancouver.
with Marlene Swidzinski.

PAINTINK

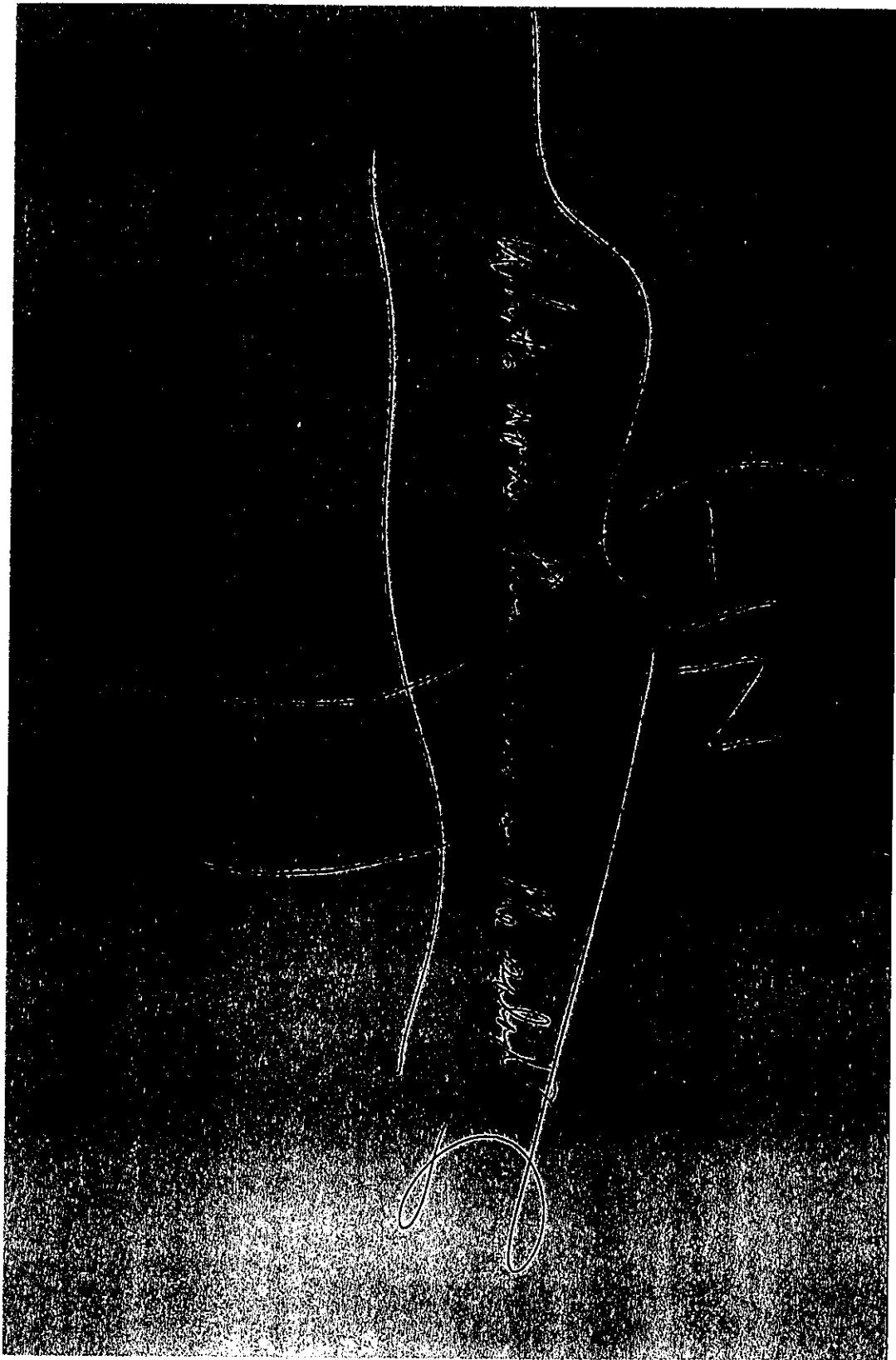
by Gerry Gilbert / in concert with Yvonne Parent

summer 1985

PAINTINK / by Gerry Gilbert / [sic] in concert
with Yvonne Parent / summer 1985

21 leaves photocopied rectos, self-covered,
stapled upper left.
8½ x 11.

contents: an extended piece comprising 99 un-numbered parts, around the deer & the slug.



"What's worse than a slug in the salad? [red ink holograph, enclosed in a drawn blue slug] / [preceded by] -in [blue ink holograph, enclosed in a drawn red half-slug]"

nd.

broadside, produced by the author sometime between March & June 1985, for inclusion in **SPUDBURN #1** (Psycho Potato Press [Toronto]): an edition of 50 copies. 8 $\frac{1}{2}$ x 5 $\frac{1}{2}$, mustard card.

[Like 2 later issues of this periodical, **SPUDBURN #1** is comprised of unbound fascicules (in this case, all either broadsides or broadsheets) ribboned into a cover folder; all work (in all issues) produced holograph by each contributor in fifty ms examples. Gerry's contribution may have been (tho probly wasn't) issued in a few copies separately to friends.]

listed 6th on the contents page.

Gerry Gilbert

Gerry Gilbert was born in Calgary in 1936 or about then, brought up variously in Toronto, Vancouver and Prince Rupert, and now lives as he has for the past two decades in the downtown east side of Vancouver, where he publishes *The BC Monthly*. Although he makes more public appearances all across the country than do most other poets, he is the epitome of the "underground" poet. His output has been prodigious and continual for 25 years, but he does not show up in the commercial anthologies or the critical journals.

His poetry is the most apt example of what Frank Davey has referred to as "pre-reflective and multiphasic." He does not construct discrete poems on set subjects, but records the perceptions he enjoys randomly over a given period of time, the morning of a poet, for example, or a train ride from Vancouver to Toronto.

It is not a slice-of-life we encounter on his page, though; it is a language refracted by the lens of Gilbert's ear. He likes to adapt stock phrases to the shapes they will assume when he bends them instantly into something just a little different: "improve your eyes—improvise."

Gilbert's photographs illustrate his method of finding order that is entered rather than imposed. A recent series of snaps shows the poet's hat thrown into the air before various natural settings. The poems too direct one's attention to accidental order within a frame. They accord to Gilbert's belief that experience is aleatory rather than climactic, that the poet is a refracting transmitter rather than a matrix of meaning. His position is political as well as esthetic, and his politics are horizontal rather than vertical.

Here is a selected bibliography of Gerry Gilbert's books:

- *White Lunch*, Vancouver, Periwinkle Press, 1964.
- *Phone Book*, Kitchener, Weed/Flower Press, 1969.
- *Money*, Vancouver, Georgia Straight Books, 1971.
- *Skies*, Vancouver, Talonbooks, 1973.
- *Grounds*, Vancouver, Talonbooks, 1976.
- *From Next Spring*, Toronto, Coach House Press, 1977.

[pp45/6]

PISS ON EXPO

videotape.

with cinematographer Haneefa Karim,
& musician Gordon Bertram.

I had ninety minutes in Winnipeg. Over chips & gravy I thought about the end. When the chips were down, they turned out to be the message from God. There wasnt gonna be a next spring in North America. From the first time in 200 years. Lucky we had all the energy systems we've been setting up for fun down the story. I dashed off a fart to Pierre & Jimmy, holding the Continent for ransom, in exchange for the destruction of all nuclear lies & the total dismantling of secrecy. I didnt mention that that was just for spring - next summer is really gonna cost them.

LANGUAGE IS THE METAPHOR

[1986]

a sequence of writings assembled for
The Vancouver Reading at the "so-called
Canada Pavilion (now the so-called Con-
vention Centre) before Expo '86 started
(so I can claim that I never set foot "on-
site") celebrating the Vancouver Centennial
anthology, Vancouver Poetry, edited by
Allan Safarik.. copies of which were likely
produced & distributed, as Gerry includes
among his archive "a typed master of the
script for duplicating" [GERRY GILBERT /
papers available JANUARY 1990]

1 9 8 6

*

a work in progress by Gerry Gilbert

1986 / * / a work in progress by Gerry Gilbert

nd.

[10 leaves] photocopied rectos, stapled upper left.
8½ x 11, self-covered.

contents: PROLOGUE; "I ride a green CCM Elan 3-speed with flair & daring &..." [prose]; "The best line of the Blue Jays' Pennant Loser, it..." [prose]; "Skip this part. I'm going through the In Box, the..." [prose]; "Warming the cold bed in memory of the dime change !..." [prose]; THE FALL OF '85; "Arthur Lismer moved amongst the easels of his Saturday..." [prose]; "Attention spun so thin I almost broke in 2. Woke into...." [prose]; "touched by a beautiful sanity I've been tumbling home..." [prose]; "I don't look like myself, but my place looks like me...." [prose]; "Mono man & woman all, the situations we were in..." [prose]; "'I wish you were dead,' Reagan says to Gorbachev...." [prose]; "if...", "can i get a refill?..."; "didn't my poetry show you the themes dreaming you..."; "or..."; "it's good to know that all the food is made of the same..." [prose]; PATRON SAINTS HAVE ALL THE FUN.

[reprinted in MOBY JANE: "touched by a beautiful sanity I've been tumbling home..." (cover); "I don't look like myself, but my place looks like me...." (card-size promo broadsheet laid into the book); "if..." (as IF, p 206 in REALPOETIK); "didn't my poetry show you the themes dreaming you..." (as MOBY POEM, slightly revised, p 205 in REALPOETIK)]

a copy of this book has been noted disbound & stapled upper left together with the book WINTER, also first disbound, with **1986** bound in front: thus issued by the author.

POESIE EN ANGLAIS

DE VANCOUVER

GERRY GILBERT & PETER CULLEY

VENDREDI, LE 5 SEPTEMBRE, 1986
20 h 30
\$4 & \$2 (MEMBRES)

OBORO
3981 ST-LAURENT #499
TELEPHONE 844-3250

WINTER / * / [followed by the poem]

"like me..." / [four lines] / *

nd.

[13 leaves] photocopied rectos, stapled upper left,
cover as title-page.

8 $\frac{1}{2}$ x 11.

contents: "like me..."; INKLINGS OF '86; "I can't go
to the kitchen for a toothpick without..." [prose];
SATURDAY, JANUARY 18th 1986 & WRITING; GOOD YEAR SO
FAR; v [prose, in letter form]; "every day i think
a little..." [reprinted inside the front cover of
MOBY JANE]; "the most devious detective dies...";
WEARS MY HAT; "You're supposed to be scratching the
head of this cat..." [prose]; "What is the thirty
seconds my life's been so far?..." [prose]; "lay that
attitude down, friend..."; "Dreams I wouldn't believe
if they hadn't happened to..." [prose]; "Today, the
price of oil slipped up. We arrived where we..."
[prose]; LIFE DRAWING.

a copy of this book has been noted disbound & stapled
together with the book 1986, also first disbound.

GERRY GILBERT

THE **FRIDAY** GIG

13

TALKING
BLUES

THE / FRIDAY / THE / 13 [enclosed in square of rules] /
TALKING / BLUES / [preceded by] GERRY GILBERT

nd.

accordian-fold broadside in four panels, each $6\frac{1}{4}$ x 11,
printed black & blue by Glenn Goluska at his
imprimerie dromadaire.

25 x 11, folded along 3 times.

issued 14 septem 1986 for his reading at the salon in
toronto, part of the salon / l e t t e r s reading series,
in an edition of about 125 copies, 60 reserved.

second issue

9 / NINE / poets / printed / George Bowering / David
Bromige / Victor Coleman / Peter Culley / Gerry Gilbert /
August Kleinzahler / Stephen Rodefer / Kate Van Dusen /
Phyllis Webb / imprimerie dromadaire

issued late 1989 in portfolio, 60 copies, all broadsides
signed by the author.

[3 copies of the portfolio were completed for display at
the Toronto Antiquarian Bookfair, May 1989, but the de-
sign of the cases required alteration; 3 copies of the re-
designed portfolio were shown at the Fifth Book Arts
Fair held at the Ontario College of Art, 19 Novem 89,
but again the design proved unsuitable. publication now
looks like late winter or spring 1990 for completion.]

The Slug

I'm working every night, and the book it'll be is starting to take shape in my amazement. It keeps fluxing off (a flux is something - ashes - you put in the glaze to help it melt) and I'm getting layer upon layer on the pile of paper. The book has to be linear, the corniest kind of time: but it isn't an act painted on the velvet of the imagination: it's a discovery, it's what I've always been doing - and hopefully I can bend that fantasy that the imagination has to be a straight line, bend it from a sword into the curve of space, a plow. So the book is a story and an autobiography and a selected books and a daybook and a mapping of Canada and a chance on the myth and a book and a book of poems and a poem and all I can do on time and a rant and a friendly persuasion and an apology and a portrait of someone and a selfportrait of anyone and a singsong and an embarrassingly icy plunge and a political sit and a file of data and a close documentation and a vast glance and a beginning and a board of inquiry into the background and a landscape and a sculpture and a failure and a crown and a great read and pure research and an old project and what I want to read and long....

[untitled book]

nd.

[13 leaves] photocopied, stapled upper left, the cover leaf unprinted, with slug autograph in black, otherwise anonymous.

8½ x 11.

contents: VOLUME; THE PLAYBALL VACUUM [prose]; FALL; DAMAGE CONTROL [part prose]; POETRY FOR SALE.

[the copy examined bears an inscription rear: "1986 / ... summer-fall ... / Victor - since / I last looked at / you for inspiration! / Gerry"]

MOBY JANE,

SOUNDING

poets all begin in the same place
inking the paper down
keeping it cool
so the crowd of readers doesn't melt away

readers all begin in the same place
drinking the poem up
burning the paper after it
so the crowd of writers can't turn back

*

Touched by a beautiful sanity I've been tumbling home to from
visions of difference, the crazy cities of time inside the rain, outside the
sun, shining stone by stone, amounting to a small pile at my feet of ideas
to pick up & lick & throw skipping as far as I can, as I can see, until they
sink into blindness, falling to the centre of attention. Beauty, the switch
between light & gravity, that doesn't look past being seen, that being
held feels no weight, turns the actual on. We return to each other. Make
life. Each time. Home free.

MOBY / JANE, / [cover as title-page]
[followed by the poem] **SOUNDING** / [beginning]
poets all begin in the same place / [eight lines] /
* / [followed by the prose chunk beginning]
Touched by a beautiful sanity I've been tumbling
home to from / [eight lines]

nd.

270 pp (including covers), perfectbound into white card
covers, printed black against a blue wave-motif ground;
pages photocopied, cover offset. sheets paged 2 through
267, page 2 comprising the first recto [sic] after the
cover; colophon on rear cover. inside covers free of text.
about 50 copies of this trial edition were produced, the
design ultimately rejected.
5-3/8 x 8-5/6.

Editor for the Press: Victor Coleman /
Design: Gerry Gilbert, with Victor Coleman /
Typeset in LaserWriter Palatino and printed in Canada /
... [at] / The Coach House Press

a note from the author dated 13 July/87 outlines 15
corrections to this "initial edition" ultimately incorporated
in the regularly published edition:

FRONTCOVER -- delete the comma after "MOBY JANE".
pp 2 should be on inside front cover, & pp 267 on inside
back cover.

pp 6 -- the copyright, etc. info on this page should be
moved to the inside front cover, above & to the
right of the poem.

" -- change "c Gerald Gilbert" to "c Gerry Glibert".

pp 12 -- delete proofing notes & carry out correction.

pp 31 -- raise the poem "forever after" up a little.

pp 42-45 -- center the bodies of text on the pages.

pp 59 -- delete the computerese "EN's".

pp 108--- move text left a little on the page.

pp 213 -- move "get outa there..." line flush left.

pp 260 -- the whole page should be in italics.

pp 261 -- the first 4 lines should be in italics.

OUTSIDE BACK COVER -- remove the blurb & place it
at the bottom of pp 240 [ultimately moved to 267].

OUTSIDE BACK COVER -- move "Zig Zag Blues" down a
little & maybe increase the size of my name a little.

The _ Is (1982) photocopy, 34 pages; poems from Moby Jane
selected for publication by Colophon Books, Vancouver, but
not published.

[Gerry Gilbert / THE PAPERS / * / an inventory with
notes / April 1984, p 8]

I don't look like myself, but my place looks like me. 'I'm just camping here,' I always say, to explain why the walls aren't painted, the floor not washed, the plumbing hand held. I'll be myself in a couple of days when the laundry, the vacuuming, the shopping, a bath, give me back. Then I'll look like myself. Does your place look like you? Do you look like your face? 'Only when you look,' I always say. The faster the fish, the wetter the pond.

I've tried all variations & combinations of moustache, beard, hair & smile, & I never looked like me; so I tried not trying, & not trying not trying, & I never even looked, which is not like me. So while you're here, I'll just look like you, if you like. The boulder, the fish, the water, the pond.

I take a quick drink of cold snap tap water from the tap to rinse my mouth out & I feel the size of my mouth. Look out. The deeper the fish, the taller the pond.

GERRY GILBERT

"I don't look like myself, but my place
looks like me. I'm..." / [3 paragraphs
followed by] / GERRY / GILBERT

nd.

card-size broadsheet printed black & blue
[at Coach House Press] on beige stock; with
eight quotes rear by: Peter Culley, Robert
Creeley, Frank Davey, Eli Mandel, Warren Tallman,
Max Wyman, Douglas Barbour, Ben Metcalfe.
a promo leaf for **MOBY JANE**, issued with the
book.

4½ x 7.

[designed by Glenn Goluska.]

prints the first three paragraphs from **1986** [leaf 8].

[about 500 copies issued, the edition of **MOBY JANE**
noted as 528 copies by Coach House bindery staff.]

MOBY JANE

SOUNDING

poets all begin in the same place
inking the paper down
keeping it cool
so the crowd of readers doesn't melt away

readers all begin in the same place
drinking the poem up
burning the paper after it
so the crowd of writers can't turn back

*

Touched by a beautiful sanity I've been tumbling home to
from visions of difference, the crazy cities of time inside the rain,
outside the sun, shining stone by stone, amounting to a small
pile at my feet of ideas to pick up & lick & throw skipping as far
as I can, as I can see, until they sink into blindness, falling to the
centre of attention. Beauty, the switch between light & gravity,
that doesn't look past being seen, that being held feels no
weight, turns the actual on. We return to each other. Make life.
Each time. Home free.

MOBY / JANE / [cover as title-page]
[followed by the poem] **SOUNDING** / [beginning]
poets all begin in the same place / [eight lines] /
* / [followed by the prose chunk beginning]
Touched by a beautiful sanity I've been tumbling
home to / [nine lines]

(1987)

268 pp (including covers), perfectbound into beige
card covers printed (offset) black & blue.
 $5\frac{1}{2} \times 8\frac{1}{2}$.

sheets (including inside covers) paged 2 through 267,
page 3 comprising the first recto after the cover;
colophon inside rear cover. text on all four covers.

Editor for the Press: Victor Coleman /
Design: Gerry Gilbert, with Victor Coleman /
Typeset in LaserWriter Palatino and printed in Canada /
... [at] / The Coach House Press

[cover typography by Glenn Goluska]

[issued with]

"I don't look like myself, but my place looks like me. 'I'm...' /
[preceded (over) by] **MOBY / JANE**, / [eight comments, by Peter
Culley; Robert Creeley; Frank Davey; Eli Mandel; Warren Tallman;
Max Wyman; Douglas Barbour; Ben Metcalfe] / [and followed by]
GERRY / GILBERT

nd.

card-size leaf printed black & blue [at Coach House Press] on
lighter-weight variety of the cover-stock from the book.

$4\frac{1}{2} \times 7$.

[designed by Glenn Goluska]

prints three paragraphs, from 1986 [leaf 8].

ephemera: NOTICE / **MOBY / JANE**, / [followed by the eight
comments from the above leaf] / [Coach House Press device] /
moby jane speaks canadian / * / You are invited to attend a
weekend of events / celebrating the publication of / **M O B Y**
J A N E / by Gerry Gilbert / (Coach House Press, 268 pages,
\$14.50) / The Launching takes place at / R2B2 Books Books [sic] /
2742 West 4th Avenue / Friday, October 2 at 8pm / Gerry Gilbert
will personally surface / to Sign Copies of **Moby Jane** at / MacLeod's
Books / 455 West Pender Street / Saturday, October 3 from 2 to 4pm /
The Author will quietly Read from the Tale at / Octopus Books /
1146 Commercial Drive / Sunday, October 4 from 3 to 4pm (free) /
* / 'The man's grasp is huge!' / -- bpNichol (Dayshift, CBC Radio) /
GERRY / GILBERT

flier printed red & black.

$8\frac{1}{2} \times 11$.

NOTICE

MOBY JANE,

Gilbert's first major collection in ten years, is abundant and stunning proof that his poetic commitment has never wavered, but has in fact both deepened and sharpened. Gilbert now inhabits his city as tenaciously as Baudelaire, and travels as attentively as Bashō. A passionate response to a difficult era, *Moby Jane* is Gerry Gilbert's strongest work to date.

—Peter Culley

When he moves, language, body, mind and eye, I get a sense, even a whiff, of some post-gun-powdery smell. Which is so good, quick, to the nose. He's a very fast, sweet, perceiver....

—Robert Creeley

He has been a genuine rebel, totally unwilling to seek the attention of audience or the praise of critics by the sacrifice of principle or style. —Frank Davey

...an extraordinary intelligent experimentalist. —Eli Mandel

...inner simplicities are transformed into an exceptionally rich play.... —Warren Tallman

And poet Gerry Gilbert ... his unique ability to offend, amuse and move an audience.... —Max Wyman

Gerry Gilbert has long been a major focus of writing in Vancouver, a writer to whom other writers on the coast look for inspiration and leadership. —Douglas Barbour

He's behind in the rent, but ahead of the game. —Ben Metcalfe

moby jane speaks canadian

*
You are invited to attend a weekend of events celebrating the publication of

MOBY JANE

by Gerry Gilbert

(Coach House Press, 268 pages, \$14.50)

The Launching takes place at

R2B2 Books Books
2742 West 4th Avenue
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Octopus Books
1146 Commercial Drive
Sunday, October 4 from 3 to 4pm (free)

*"The man's grasp is huge!"
— bpNichol (Dayshift, CBC Radio)*

GERRY GILBERT



MOBY JANE...

ephemera: remember / MOBY JANE / LETTERS /
GERRY GILBERT¹ / the eastern launch / thrsdy 12 novem /
[rule] / ¹when you're reading it / I'm writing it / when
I'm reading it / you're writing it / [rule] / eightish / free
attire/loose admission / * / sponsored by Coach House Press/
Victor Coleman / 1087 QueenWest West / (at Dovercourt) /
[all enclosed in typographic vignette]

flier photocopied black [4 novem 1987, in an edition of 150].
8½ x 11.

prints footnote 1 from READING (p 131).

[there were also four (i think) fliers produced for launch/
readings held cross-country during the MOBY JANE tour,
as ever initiated & funded by the author; employing the de-
sign of the NOTICE flier, with appropriate adjustments.]

contents: SOUNDING: "poets all begin in the same place..."; "Touched by a beautiful sanity I've been tumbling home to..." [prose]; "every day i think a little..."; A CALL; REDoubt; CHAPTERS [listing the contents]; WHEN IN LONDON [prose]; THE NEW ERA MARATHON: 1 they didn't wait for my cue; 2 changing lanes; 3 down the high; 4 how are we doing for what more can a man ask; 5 he runs that film through the camera; 6 of essence of; 7 on in from here; 8 he might not make it; 9 running at the mouth; 10 the surface of reality; 11 the light of speed; 12 making a living; 13 right left; 14 don't move, Taki; 15 sculpture; COASTING: "dis (1st coffee) banding the smoky sunfilled dream..."; Wednesday; Thursday; Friday; Saturday; Sunday; Monday; Tuesday; there there; we we; come come; going going; hear hear; so so; now now [earlier published (with two more sections) as BC MONTHLY]; WRITE: THURSDAY: here goes; getting nowhere practice; first ferry; north vanish; keep home growing; you're the gull; the dream of Vancouver Island [including prose]; FRIDAY: hung o'er [includes prose]; SATURDAY: white; forever after; for a while; well made; SUNDAY: keeping motion in things [includes prose]; beauty; workshop; & you tell me what I was doing; MONDAY: what's around the corner - the forties?; the 4 o'clock ferry back downtown; untitled [originally included in the November 1978 section of ANNUAL REPORT]; THE CANAMAMA LECTURES: attention spanner; theme to be spoken in the amateur human voice; the spoken world [prose]; provincial pitch [prose; issued separately as a broadside promotion for MOBY JANE]; can a Canadian live stoned? [prose]; domestic animals [prose]; the very idea [prose]; SOUND IS IN ACCORD WITH LIGHT [vertical wrts]; BOTTOM LINES: I thought you said aspirin; the Europe; growing up BC; dolly mountain; loose talk; the hold; paper roots; marking time [prose]; thing; 3 views of North Van for Snow White; behold; turning myself in [prose]; reading music; the neck's table; classical joint; Rohan's; "I'm about due for a milky mama..."; neat trick [prose]; privacy [originally included in ANNUAL REPORT];

remember
MOBY JANE
LETTERS
GERRY GILBERT¹

the eastern launch

thursday 12 novem

1 when you're reading it

I am writing it

when I'm reading it

you're writing it

eightish

free attire / loose admission

*

sponsored by Coach House Press / Victor Coleman

1087 QueenWest West
(at Dovercourt)

3

e

m

u

2

MOBY JANE...

contents...

BOOTS: "they got so good at making their new boots..."; "the uppers on my service boots are cracked through..."; "boot eats fute..."; what I thought when you didn't show up was [originally included in the February 1979 section of **ANNUAL REPORT**]; VALENTINE [from **ANNUAL REPORT**], [with the added] there's; **THE 1979 SPRING OPEN TOUR OF THE CANADAS** [contents appended under individual entry]; **THE LAST TIME I LOOKED**: yesterdays; todays [prose]; tomorrows [from the May 1979 section of **ANNUAL REPORT**]; LADY MAY: "I lay along you..."; "walk in & string out..."; "lady..." [originally included in the May 1979 section of **ANNUAL REPORT**]; BEACHED: and through; flash tray; run sheep run; a hand of writing; we won't run out of salt; absence; yellowjackets can fly cirlces around us; the feel [originally in **ANNUAL REPORT**]; **THE HUNT**: "the last thing I dreamed..."; "well I'm caught up with the fucking newspapers..."; "how will it end?..."; "was diefenbaker canadian..."; "flop flop flop..."; "I had thought in the world..." [from the August 1979 section of **ANNUAL REPORT**]; UGLY TITLE: arguments for heckling the poet; body canadian; genetics; smiles & smiles; in fact; best before [prose]; lullaby; presence; wrtitual; or; man; snow on the mountains; bon voyage; there's a living here somewhere; 'suck me/fuck me/make me write bad cheques'; one moment please; tough titty; I think I'll spend my money without thinking; just use the floor; use the proper thumb to stab your knife with; yeah [mostly from **ANNUAL REPORT**]; LEAPY EAR: monday 1979/tuesday 1980; hot line; profit; there goes the moon; write firmly; read all about it; after thought; thumb nail sketch; it looks it [from **NEW & USED POEMS**]; READING¹ [including a section of 17] FOOTNOTES [from **NEW & USED POEMS**]; FRIENDS & LOVING IN FARO: for Rolling Stone / (rejected); the poem [including prose]; Tuesday night, September 2, 1980 [prose, including the poem] bicycle; Wednesday morning [prose & poetry]; Thursday morning [prose]; Friday morning [prose & poetry]; Saturday morning [prose & poetry]; Sunday morning [prose]; first the headlines [including prose]; Monday afternoon [prose]; Tuesday morning [prose & poetry]; Wednesday morning [prose & poetry]; ADVENTURES IN THE HONORARY DIMENSION: "deer..."; "the page..."; "i go alone..."; "find..."; "the universe..."; "throw a story as firmly as night..."; "lap dissolve..."; "real life's a glad nite's sleep beside yourself..."; "deer starts..."; "black ready..."; "'to pay or not to pay..."; "looks like a poem..."; "boulders in the road..."; "it fits..."; "play works on faces..."; "the story..."; "a deer..."; YVR BUF YYZ: getting to the airport; getting to sleep; beffalo lows; toronto toes; so there we were; goodbye; **INSTANT LOSS** [originally produced as a BCM broadside]; FILLER: Take a Fresh Clean Piece of Paper; Egg Foo Young Burgers at the Mutual; May We?; HOOPS: hike; kniblink; the military-comdeian complex; polar bear exercise; big swings; good idea; a week's word; eh [from **eh**]; YEARS: I want to make an honest reader out of you; t-shirts; don't stumble over any stalled escalators; ghosts; having; editorial; 6 years later on; valentine [from **eh**]; WEEKS: tues; wed; thurs; fri; sat; sun; mon; tu; we; th; good friday; bad saturday; easter

OK
-- FRONTCOVER -- delete the comma after "MOBY JANE". T/G
-- pp 2 should be on inside front cover, & pp 267 on
✓ inside back cover.
✓ -- pp 6 -- the copyright, etc. info on this page should
MOD be moved to the inside front cover, (above) & to
the right of the poem.
✓ -- " -- change "b Gerald Gilbert" to "c Gerry Gilbert". COY
M01) -- pp 12 -- delete proofing notes & carry out correction.) CO2
M03 -- pp 31 -- raise the poem "forever after" up a little.
M04b -- pp 42-45 -- center the bodies of text on the pages. M04b
5 -- pp 59 -- delete the computerese "EN's". CO3
(-- pp 66 -- the correction Victor noted is not necessary.)
M10 pp 108 -- move text left a little on the page. CO4
M11 pp 213 -- move "get outa there..." line flush left.
n26 -- pp 260 -- the whole page should be in italics.
M26 -- pp 261 -- the first 4 lines should be in italics.
OK OUTSIDE BACK COVER -- remove the blurb & place it at
if poss. the bottom of pp 240. *No, but it could be made
to fit on p. 267*
OK OUTSIDE BACK COVER -- move "Zig Zag Blues" down a little
& maybe increase the size of my name a little.

T/G

Love,

little Gerry Gilbert

P.S. The pattern in the after
is nice - but will it sell?
- but the soft effect is
very seductive...

MOBY JANE...

contents...

sunday; slow; better monday [from **eh**]; DAYS: at least; a boy in a tree playing me; someone's using a starting pistol at the kindergarten track meet over there; the children were here first; the next afternoon; any excuse to live on the beach; oolichans; & a rainy day; summer of '81; what gravity; the driver; epitaph [from **eh**]; HELLO; REALPOETIK: NO SUMMER; COWBOY SONG; DOWNTOWN CORE; ISES & NOTS; PROPA-CANADA; PUBLIC SURFACE ANNOUNCEMENTS; MOBY POEM; MAY WHAT I DON'T KNOW PROTECT ME FROM WHAT I DO; AINT NOBODY GONNA LAUGH FIRST; IF; WHEN I'M HAPPY AGAIN I PROMISE NOT TO BLOW IT; MORAL; BOREDOM FROM WITHIN (the week's top 17 enemies of poetry); QUANTUM POETICS; MILES TO METRIC; METRIC TO MILES; USA TO CANADA; CANADA TO USA; A POEM; PROOF OF PURCHASE; ANDY KAUFMAN WILL SAY ANYTHING ON FRIDAYS; REMEMBER THE STORM THAT HALLOWE'EN; HI; STARING UP A STORM [from **eh**]; INFIELD CHATTER: "three times better..."; "the peak..."; "the guy dozing in the smithrite..."; 4 FOR THE SKY: 1.never sniff a stinging nettle with your own nose; 2.'time is a glass of beer'; 3.another day changes into something comfortable to say; 4.Mick Jogger; ARROW: "everything gets done..."; "take your time..."; "touching..."; "by morning..."; "place me north of you..."; "'I love you...'; "our legs were holding the stairs together..."; APRIL IN CANADA: vancouver-calgary-regina-sudbury-toronto; blue jays opener; i get as lost as a shopping list & miss the boat back to the city; phonography by og; walking through cities; you see; if you know what i mean; never better (west queen street scene); i always did; bright black night egg; canada is an aries; ah, this morning i woke up with you making love to me; i got to cabbagetown then i lost momentum somewhere; a world aloft; video drift; executive bonsai (a medium front street snicker); yorkville; make-up; chip soup; the world; the middleclass dream still sleeps in toronto; epithalamium; the first dance; the last dance; stash your cap on the tail of the snake & you won't lose it; farewells; bus depot; take a bus personally; 'your place or mine' i said to the girl with the double seat; well on the way; wouldn't you know; listening for falling word; anticipating hiway 16 in northwest bc in june; manitoba; overnite to saskatoon; sunup sharp at 6; in the beginning is the void; billions & billions served; check content here; canadian poetry is such a print job; & 'gretzky defects'; walking through cities; author's note; Homing (lines written overnight on the toronto-montreal bus in 1965); as the world learns; moby jane; friday april 23, 1982; kamloops; hold that line; picture windshield; ZIG ZAG BLUES.

[containing clarified versions of six books: **A CALL**; **BC MONTHLY**; **ANNUAL REPORT**; **THE 1979 OPEN SPRING TOUR OF THE CANADAS**; **NEW & USED POEMS**; and **EH**; and two broadsides: **PROVINCIAL PITCH**; and **INSTANT LOSS**.]

MOBY

provincial pitch

There is a pitch of voice which every Province is accustomed to use in local & national conversation, which forms a kind of key note, & from which ethnic groups and geographical regions requiring to be distinguished, either rise or fall. This pitch of voice is different in different provinces, but always the same in the same province, & is one of the characteristics by which the voice of one province is known from that of another. On that provincial pitch of voice the tones in spontaneous language are provincial; but if any other pitch of voice be adopted locally or nationally, it is very difficult to retain the provincial inflections of the voice; & the enunciation becomes in that case constrained & unprovincial. It is of much importance, therefore, in local & national speaking to retain this provincial pitch of voice, & to add to it the necessary degree of force without altering it. Further, it will be found that it is easy to rise to this provincial pitch of voice from a lower pitch, but exceedingly difficult to come down to it, if a higher pitch has been once adopted. An obvious rule is suggested by this observation, for provinces who have occasion to address their localities or the nation, namely, to commence at as low a pitch as they can render audible; for, as they proceed, they will gradually rise to their provincial pitch, & thus retain possession of their provincial inflections; whereas, if they commence too high, they will find it scarcely possible to come down to their provincial pitch, & their manner will be unconvincing, either smart-allecky local, or grimly national.

J
A
N
E

GERRY

GILBERT

Poetry 268 pages 5½ by 8½ 0-88910-309-7 pb \$14.50

The Coach House Press

401 (rear) Huron Street, Toronto, Canada M5S 2G5

416 979-2217

provincial pitch / [preceded by] MOBY / JANE / [& followed
by] GERRY / GILBERT

broadside printed black & blue.
nd.
9 x 12.

printing the complete section of this title from THE CANA-
MAMA LECTURES, p. 39 of **MOBY JANE**.

Poetry 268 pages 5½ by 8½ 0-88910-309-7 pb \$14.50 /
The Coach House Press /
401 (rear) Huron Street, Toronto, Canada M5S 2G5 416 979-2217

[produced in an edition of about 800 copies]

1986 GERRY GILBERT

THE PAUL PLIMLEY TRIO & IRENE AEBI

GERRY GILBERT
delivers his annual report
1986

THE PAUL PLIMLEY TRIO
and special guest IRENE AEBI

90 minutes live
at the Western Front

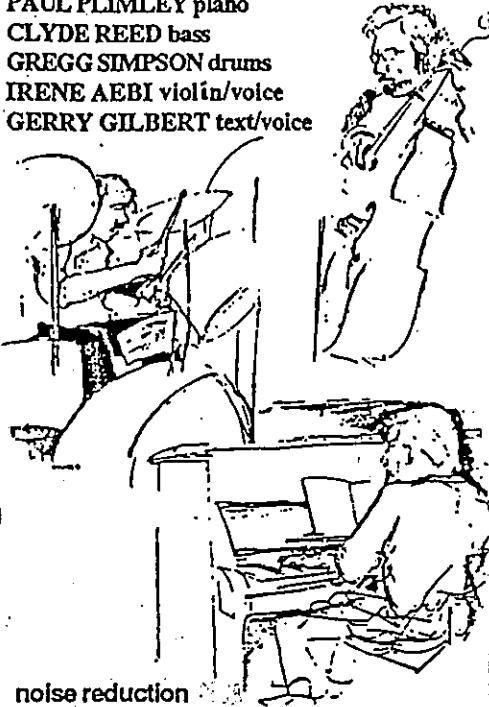
26 March 1987

the complete performance -
chromium dioxide tape

recording engineer - DOUG J. BROWN
drawings © CHRISTINA FARMLO

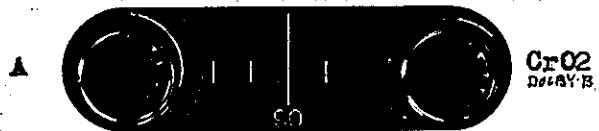
© the Western Front Lodge
1986 © 1987 Radiofree rainforest

PAUL PLIMLEY piano
CLYDE REED bass
GREGG SIMPSON drums
IRENE AEBI violin/voice
GERRY GILBERT text/voice



noise reduction

GERRY GILBERT'S 1986 with the
PAUL PLIMLEY TRIO & IRENE AEBI



1986 -- piano P. PLIMLEY, bass CLYDE
REED, drums GREGG SIMPSON, violin/voice
IRENE AEBI, text/voice G. GILBERT



GERRY GILBERT / delivers his annual report / 1986 /
THE PAUL PLIMLEY TRIO / and special guest IRENE
AEBI / 90 minutes live / at the Western Front / 26
March 1987 / the complete performance

1987.
aradiofreerainforesttape (chromium dioxide, with dolby b)
in unprinted smoky-gray plastic box, with typewritten
labels, & photocopied liner notes.

recording engineer - DOUG J BROWN /
drawings © CHRISTINA FARMILO /
© the Western Front Lodge /
1986 © 1987 Radiofreerainforest /
P.O. box 48884 stn. Bentall Vancouver B.C.
Canada V7X 1A8 /

PAUL PLIMLEY - piano /
CLYDE REED - bass /
GREG SIMPSON - drums /
IRENE AEBI - violin/voice /
GERRY GILBERT - text/voice

[audiotape]

advertised event on [p 11] of the March 1987 issue of
WESTERN FRONT, including a photo (originally published
as the third photo in WORLD WAR II: four kids), & an
excerpt of 3 lines, beginning "cat walks up the steps...");
admission \$4.

g e r r y g i l b e r t
LITERATURE DEPOSIT

LITERATURE DEPOSIT / [preceded by]
g e r r y g i l b e r t [both lines printed
vertically on end; cover as title-page]

(nineteeneightyseven)
L E T T E R S, np [toronto].
[8 pp] photocopied, sewn pink into self-covers.
 $4\frac{1}{4} \times 5\frac{1}{2}$.

twobitter number 19
one hundred copies, numbered in pencil.

[all text, except colophon, run vertically on end.
a poem for Milton Acorn, written when he died.
issued June 1987, by mailing list.]



A

ALSINO & THE CONDOR

dir: Miguel Litton/Nicaragua '82

rebellion & repression in central america
the view from the village
a who's who of life in the war zone
told by a boy with "the hands of a man/the eyes of a child"
he drapes his pissy bedding over the barbed wire
("we'll hang out our laundry on the siegfried line...")
the innate desire-for-freedom's flow up
like a bird's
from grandmother's hearth to the guerillas' mountains
the only time she knows is when to plant & when to eat
the boy searches through his father's chest for the world
the telescope he finds just makes him lonely
the magic word's a name saying nothing
drops him from the sky & breaks his back
& so he finds the world after all
as aeschylus would say "begin the play in the sorrow of the
survivors we all are"
there's people shot & burned in the ground & dissolved in
the river
there's killers maddened by fear
there's americans crazed by disgust
there's a man of his word, the schoolteacher, dies a poet
there's the village bullshitter sells the truth to save his
skin
there's the man who thinks he's free
dislocates the wings of birds for a living
art that puts a cage around life
that makes hope the trick of the impossible promise
there's religion coming true
"find your own cross" says the actor when the kid's just
trying to help
"get me down from here" says the actor when the flames find
out it's made of wood
there's a circus comes to town every year from the
conquistadores through the yankees, all those wax wings
murderers with good intentions
but there is no just, kind, temperate brutality
the sky is for the birds
the ground belongs to the people

Gerry Gilbert

ALSINO & THE CONDOR / dir: Miguel Litton/Nicaragua '82

nd.

broadside photocopied on white bond.
8½ x 11.

33-line poem (with 6 run-on lines; ie, 39 lines of type)
signed in type "Gerry Gilbert"; a film review in the
form of a poem. reproduced from a setting [its first
publication?] in A/ATTITUDE magazine, designed, set &
produced by Helen Orr at the Pitt International Gallery
in Vancouver, as a pop-tart production (Petarade Press)
in 1987. Gerry's offprint edition includes 2 corrections
in ink, the first (line 6: "siegfried" for "seigfried") first
whited over (also, line 7: "innate" for "inate"); the text
blown up from its original size.

[the title is preceded by a capital A which rises above
the two lines of text almost as high again: i've read
this as a design feature, not part of the title.]

~~from THE IMBATION of CHANGERS~~

by Gary Gilbert

i can't see you from here
if you listen i can still hear you

the water's got a talking to
especially for you

we gave library books for xmas
the language made me say it

think of a chair
any chair
no such thing

this world hangs like an earring
no wonder the music's so near

when something happens to me i say
"my turn"

i heard of a man who cut his throat
looks like a new mouth

baby's work is
how to keep on
crying so
stars
are watered?

each a word
eat yr words

the speed of light
plus
the speed at which you're thinking
equals
speech

the birds are words
bubbling over with music

i want to keep the edge on our looks
so we can keep on talking

the big kid
is called that
forever after

as speech itself once was
poetry is pulled from the flames of the unspeakable

read a sound & hear a sight
tonight is not alone tonight

cap in mouth
what could be plainer

from THE INVENTION of LANGUAGE / by Gerry Gilbert

nd.

photocopied broadsheet issued by the author during his
MOBY JANE tour appearance in Toronto at the salon,
12 Novem 1987.

8½ x 14.

of four text combinations, this version bears the passage recto
beginning "i can't see you from here..." & verso "the cat meows
to have her food rattled in her dish..."

with orange signature slug hand-drawn at head of either side.

3158 Gilbert, Gerry. *Grounds*. Vancouver: Talonbooks, 1976. unpaged. \$4.95 pa. ISBN 0-88922-090-5.

Author of previous poetry volumes *White Lunch* (1964), *Phone Book* (1969), *And* (1971), *Lease* (1972) and *Skies* (1973) in the West Coast poetry milieu Gerry Gilbert is possibly as much of an institution as Milton Acorn is nationally; his self-proclamation as "Canada's National Magazine" and his own publication *The B.C. Monthly* have earned him a local notoriety despite scant national recognition. He is an extreme post-modernist. To read his work (poems, concrete arrangements, prose pieces) is to be confronted by extreme free form, if not formlessness, random association, puzzling games of stream of consciousness. Search for theme is in vain, though a jovial, whimsical—even occasionally ironic—personality can be felt in the work. He has taken his influences from the Black Mountain poets, especially Charles Olson and Robert Creeley, and the latter provides a warm, off-beat letter to introduce *Grounds*.

Ordinary life which eludes commentary and rationalization is Gilbert's territory, and process is what he values: "Poems like what you say on the way. And land is what you got to do when you get there." By contrast, "Formalist art is the doorman at the Art Gallery of Ontario demanding a donation." Even with this gift for zany aphorism, much of Gilbert's work is not arresting, especially for readers who value subject, theme, structure and direction. Only parts of this thick, unpaginated assemblage are lyrically rewarding and exuberant, like "Starshit": "it's the dance/ the mountains flow right through the ocean/ it's easy/ infinity rolls away from the crest of your imagination/ you leap off roaring a joy that blows eternity into place". But this is the best in the collection.

Patrick Holland

[p108]

[the only two reviews of books by Gerry, printed in the thirteen volumes of **Canadian Book Review Annual** issued from 1976 through 1988; 1977 & 1988 respectively]

3097 Gilbert, Gerry. *Moby Jane*. Toronto: Coach House Press, 1987. 268p. \$14.95. ISBN 0-88910-309-7pa. CCIP. DDC C811'.

Gerry Gilbert and Coach House are putting me on with their smartass press release about *Moby Jane* (get it? *Moby Dick* and *Moby Jane*, see *Spot run*, etc.). OK, OK. But what I'm left with is a rambling 268-page journal / poem that has to be one of the most self-indulgent pieces of work I've seen in a long time — and God knows there has been enough to compare it with. Victor Coleman edited this book and it's right up Victor's alley: bizarre and seemingly unending, in parts brilliant, and in parts completely frustrating and downright dumb. The press release — written by none other than Mr. Gilbert himself — calls this a lyrical novel or "told story" about an "adventure of discovery, in the language as well as in the world." Well, the book moves a great deal, all over Canada, in and out of beds, it spews forth puns and tells secrets and muses, it gossips, it leches, it speculates, gets angry, makes coffee, eats, provides details, details, details of living every day for a year. It attacks, it caresses, it is persuasive and it's full of shit. If a reader has lotsa time and a partially bent mind, there is a goldmine here somewhere, and a poet who streaks on ahead with inventiveness and imaginative power. And then: wham: a crashing halt and self-conscious doggerel comes out as an excuse for nothing to say because nothin' much is goin' on here. Ah, be patient, read on, don't be so damned critical even though you're supposed to be reviewing this magnum opus. Victor, Victor this book needs an editor I end up mumbling to myself — who has this much time these liberal days we are all unfortunately stuck in. So, on I go:

the phone goes
the taps & drains go
the furnace goes
the electricity goes
the fridge goes
the radios go
one of the tv's goes
the record player comes & goes
the hotwater heater goes
all the swingin' hinges and groovin' rollers
in all the kinds of door go
the clocks go
the stove goes
the windows go
I go
"ghosts"

Am I screaming or laughing? Both. Not a whole lot of this is memorable, but some of it is sure a lot of fun to zip through. The playfulness is enthralling after a while. I will not recommend this because neither Gilbert nor Coleman would hear of it. *Moby Jane* indeed: the hell with both of you. Don't gloat because it sort of works and is sort of necessary. Never say die, eh?

Michael Williamson

[p156]

from THE INVENTION of LANGUAGE / by Gerry Gilbert

nd.

photocopied broadsheet issued by the author during his
MOBY JANE tour appearance at the salon in Toronto,
12 Novem 1987.

8½ x 14.

of four text combinations, this version bears the passage recto
beginning "i can't see you from here..." & verso "i don't have
to mean it..."

with orange signature slug heading either side.

He left with no illusions about getting anywhere, past the end of the story. The bridge from him to me. (Me is you reading this. He is sealed in our Endeavour. He is across from us.) The bridge is seemless, it spans nothing more than the time it takes to read, smoothly.

from THE INVENTION of LANGUAGE / by Gerry Gilbert

nd.

photocopied broadsheet issued by the author during his
MOBY JANE tour appearance in Toronto at the salon,
12 Novem 1987.

8 $\frac{1}{2}$ x 14.

third of four text combinations.

with orange signature slug hand-drawn at head of either side.

'... You know, you **use** words. You're really saying everything else - that reality is only a language, like any other...'

from THE INVENTION of LANGUAGE / by Gerry Gilbert

nd.

photocopied broadsheet issued by the author during his
MOBY JANE tour appearance in Toronto at the salon,
12 Novem 1987.

8 $\frac{1}{2}$ x 14.

last of four text combinations.

with orange signature slug hand-drawn at head of either side.



**so she can get up, she has something to do alone /
see a sea otter / CANADAS NATIONAL MAGAZINE**

nd.

photographic postcard of a series of (4) views of the
totem in beached logs, captioned thus rear, with the
author's characteristic slug mark.

$3\frac{1}{2}$ x $5\frac{1}{2}$.

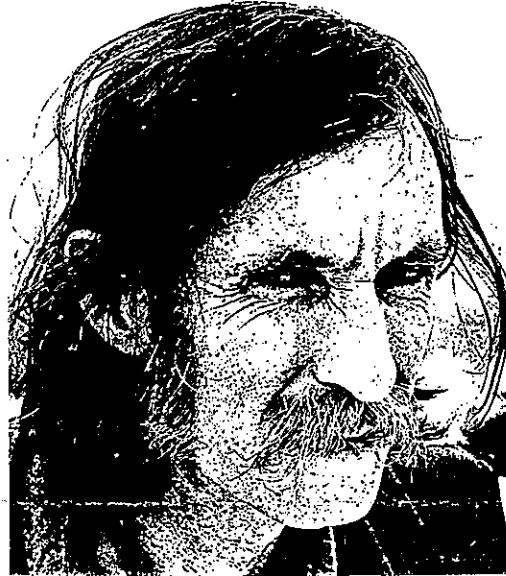
[two lines from his poem Shell Beach 1, (IS.12/winter 73;
& later in SKIES [1974] untitled)]

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*Victor —
Getty Gilbert*



High-energy slides, films, performance, and readings
FRIDAY, June 26, 1982 8 pm

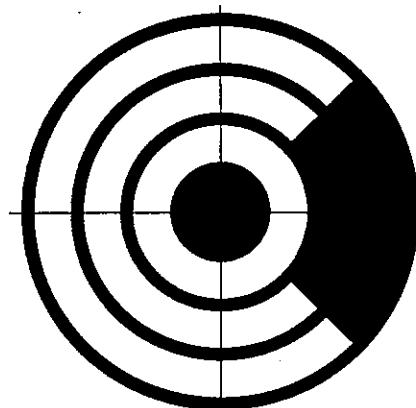
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118 - 8th Ave. S.E., third floor, Calgary Alberta

phone 233-2399

Admission \$3.00

(also catch Gilbert on Radio/Radio, 104.3 Cable FM on
Wednesday, June 23 at 6 pm)



RIDING THE DOG

[early 1988]

"the reduction of the 12 pages for a photocopy edition for friends" [GERRY GILBERT / papers available / JANUARY 1990]

SO LONG SONG

Gerry Gilbert

SO LONG SONG / Gerry Gilbert

(1988)

Gorse Press. Prince George.

[26 pp] stapled into peach endpapers, glued into mauve
card folder, printed black.

8-3/4 x 11 $\frac{1}{4}$.

Series 2, 1988.

[100 copies]

contents: EVERYDAYBILLIONSOFNEUTRINOSPASSTHROUGH-HUMANSWITHOUTBEING [listpoem with title passing through]; HE ZED; BOMBED BY; BUSY SIGNAL; SMOKE ACCIDENTS; THE MOUSE'S TALE; WARE; CROSSOVER; FOOLS GOLD; MEANWHILE; SMALL COMFORTS; TEST OF THE READER'S ABILITY TO DISTINGUISH BETWEEN BEFORE & / AFTER A POEM; IF CLASSICAL PHYSICS ARE THE LATEST FASHION WISECRACKS & / QUANTUM MECHANICS ARE THE NEW YOU WIZARDS, LET'S LICK / THAT JELLO OUT OF YOUR EAR; GOING TO WORK; PRESENT RANDOM; VOX POP; BI-LINES.

**RIDING
THE DOG**

**GERRY
GILBERT**

1987

RIDING / THE DOG / GERRY / GILBERT / 1987

BC Monthly 39, December 1988.

Typesetting by Blue Whale Systems West.

[8pp] stitched into self-covers.

7 x 8 $\frac{1}{2}$.

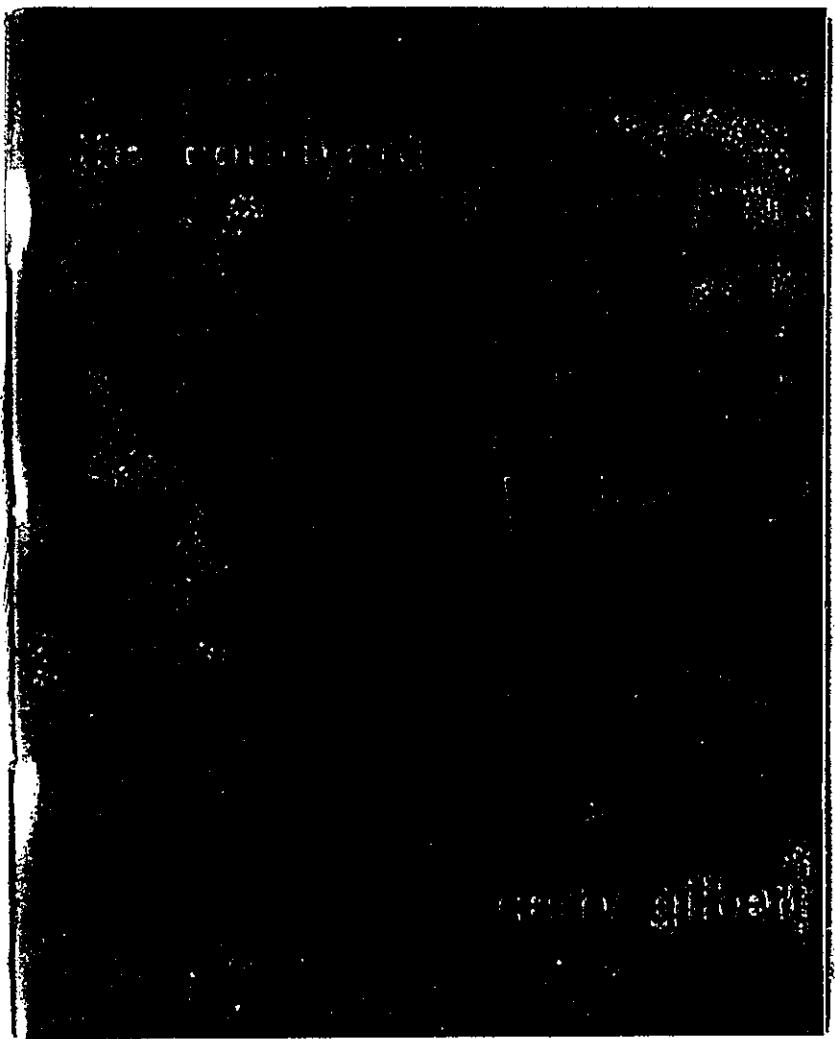
Moby Jane tour journal digest.

contents: WESTERLIES [prose]; SASK.; A GREAT
VOICE [prose]; EASTERLIES [prose]; SWEET GRASS /
for Betty from North Battleford/21 November 1987
[followed by wonderful 30's bus graphic].

One of the men says, 'The way I handwrite the word I is the proof-reader's symbol for **there should be nothing here!**'

SEX & THE SINGLE MUSHROOM

"A 56 page master for photocopying for friends, of the 150 page manuscript is included" [among the papers offered in
GERRY GILBERT / papers available / JANUARY 1990]



the courtyard

Jan. 1989.

The Berkeley Horse 15.

Produced by David UU /

for / Silver Birch Press /

141 East 27 Street / North

Vancouver, BC / V7N 1B3 /

Distributed by / Room 302 [sic]

Books / 1357 Lansdowne Avenue /

Toronto, Ontario / M6H 3Z9

[16pp] pale green stock, printed offset,
sewn with pale green yarn into printed
orange card with an ivy leaf from the
author's courtyard affixed & covering
overlay of blue tinted mylar or acetate.
[the ivy cover image repeated on all
but the last verso page.]

100 copies.

4 $\frac{1}{4}$ x 5-3/8.

last recto with author's holograph facsimile

followed by:

the new era social club / 1987

15 (January 1989). Gerry Gilbert.

the courtyard. 'I like the way THE

COURTYARD is at once a poem in

several verses & a book of poems....

The Peter is Culley, the Gerry is Creede,
the Stan is Persky ... & Taki is Bluesinger
& THE COURTYARD is resonantly home
& the beach is the shore you can hear the
gulls singing about ... & the text must be
what I could write if I wouldn't talk!"

8 pp.; ivy leaf from Gerry's courtyard on
every cover; hand stitched; paper with
protective vinyl outer wrapper.

[BERKELEY HORSE Catalogue 3 (Feb 1990), [p 1].]

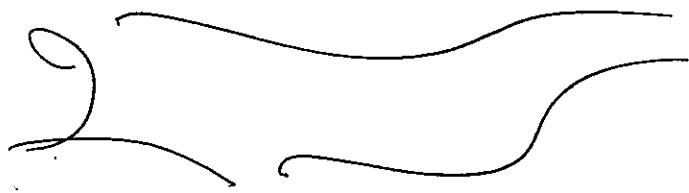
Gerry Gilbert



thong?

1 CENT [device encircling] #222 /
2nd ed. 94 : 30'mar'89 /
1st: 5¢ MiniMimeo 33, /
1970, pouring daily [all from rear cover]
Gerry Gilbert / [slug scribble]
[front cover]
[4 pp] leaflet rubber-stamped black (all
text), & red (author, squiggle & device),
on lime green stock.
4 x 2-13/16.
[published & printed by jwcurry]

THE 1/2 OF IT



Gerry Gilbert

THE 1/2 OF IT / Gerry Gilbert [from cover]

nd.

64pp perfectbound into blue card covers, printed black.

PRINTEXT BOOKS / AKWA SERIES /
ltd. ed. of 300 copies /
wave 7 press / 3989 Arbutus St. / Vancouver, B.C....
graphic courtesy of M. helen J. orr /
5-3/8 x 8-1/4.

For Bob and Ted Capstick

1988 / January to June

contents: [19th century stereoplate engraving of a hirsute old fellow finding himself lost in a book, captioned]
"FORTY DOLLARS!" EXCLAIMED OLD JERRY. "I'M IN LUCK / FOR ONCE,"; CONTENTS [in three sections from];
1988 / January to June:

EXACT CHANGE: TEST RUN [prose]; LOVERS; EMERGENCY POEM; I LIKE; WIPE THAT SNEEZE OFF YOUR BICYCLE; SECRET KNOWLEDGE; CANADA GO HOME; REGARDS; NOTHING DOING; ANNOUNCEMENTS; THE PRE-COLUMBIAN SHIELD; READING SLUGS; SMOKING BY SIGN; AVAILABLE LIGHT;

SCREENPLAY: DO I NEED THIS [prose]; TENDENCIES; ALL THOSE CLEVER FRIDGE DOORS THAT BROKE / BEFORE THEY THOUGHT OF MAGNETS FOR / LATCHES; INSTRUCTIONS; SMOKE [prose]; THE LASS OF THE GRASS; THE WRITING; HOW I ALMOST SPRAINED MY ANKLE; BEAUTY IS A BAD DISGUISE [prose];

ANYWAYS: UPDATE; I'LL SAY HELLO TO MRS. ROBINSON THE NEXT / TIME I THINK OF HER [prose]; BY THE BOOK; PRESSURE ON THE PARADIGM; FUNNY YOU SHOULD ASK; MY APOLOGIES [prose; its second page (52) duplicating the first line, & all but the last three words of the second, from the last 2 lines (minus four words at the start) of the preceding page; &, missing the last line, & last word of the last line printed]; FOR TED; ETC; CAUGHT; BESIDES.

[the 3 section titles are printed within the familiar slug squiggle, with page-spread for the second, & 3-page run-on for the third, illustrated with reproductions of matchbook covers.]

ephemeron: ORDER / FORM / THE 1/2 OF IT / by GERRY GILBERT / 5½" x 8½" paperback, perfect bound, 60 pp. / printed in a limited edition of 300 copies / Suggested retail \$5.95 cost \$3.50 per copy / number of copies desired / payment enclosed / SEND TO: / / postalcode! / make cheques payable to: / ANERCA / 3989 ARBUTUS ST. / VANCOUVER, B.C. / CANADA / V6J 4T2 [with logo in upper right corner] WAVE 7 PRESS [over type-drawing]. photocopied black on white stock, 8½ x 5½.

LITERATURE SURVEYS
Gerry Gilbert 1989

Gerry Gilbert 1989

MY, TORONTO rep tricks 'round st patrick's day

卷之三

SEARCHED
INDEXED
SERIALIZED
FILED
APR 1 1968
FBI - TORONTO

male items excluded.
Second, Jupiter
security is light
before liberty
stupidity is might
waitizing the dog
awt up for my legs
it's not fair
you got two pair
"be a vegat
-arian or i'll eat you"
you can tell a gourmet joke
i.e., not raw

i don't know how many cigarettes i've smoked
the waiter keeps emptying the ashtray
at least we're not listening to the news
but mostly we're not looking at each other

the muse says:
don't Photocopy that postcard
this is just between cup double
you & me

contract me
a-deum High
street approaches
the first giggle of the toilet rushes by
famous fast words:
"Where you goin?"
"none of your business"
"be here when I get back"
smiles meet
over a hot cup of
coffee
and odds
are on our to catherton

one of the great winter reading cities of
friendships
real life on the lake
no deceit
I suspected as much.

everyone please leave the room now
I'm gonna smoke a joint
"Narcizophrenia"
it's not what you think!

happyface a sign
not a signature
of the tigress
not the time

doors closing on mortgages
had to go to Calgary to type this
beginning of another perfect week
well sort of"

"god died for a couple days there
"Mind the Gap"
cbc strikes out

photo id schuck to the medicine man
look deep into my eyes & you can see
waiting for the bus @ ninety shops
don't talk to my cock while i'm walking
the poor that be
the bees that pour
honey
Gold as a loony on the streetcar to
the last of the winter ice used up
min to everyone plays the game
in eye twenty one charts
in montral it's not a game

so finally
gorbach says to the ukrainians:
"what do you want?"
"edmonton winnipeg poland"
"overly-lividious presence
tyrannizing psychic space
unauthorized spring tour
emphatic mobility"

so i'm stamping the country for dave darrett
next conceptual leader of the npp
of course daver doesn't speak french
that's ok he doesn't speak english either

he speaks canadian
the art in alberta
the ab in british columbia
the chew in saskatchewan

the ma in manitoba
the rio in ontario
the cue in quebec
the pie in pei

the news in the atlantics
the abracadabba in labrador
the ss in territories
the the in yukon

People claim they've read *Jody Jane*
"but I wrote it alone"
"but I've got a transfer"
John Candy being interviewed by Brian Linehan acts laughter
"training mission
hour by hour"
fall in over your head & the truth will explode
the money I'm saving delivering by hand pays for
"how long have you been imagining you were an anti"
"since I was an antler"
an accent
an master
"I'm from Hong Kong
sieur
to Japanese

at the rex when the musicians stop playing
they don't need to put on piped music
we know how to make a city go
all us keepers & weepers

the mirror's call
for the aircycle
all you need is two bowls a house & a frige
me & my emergency

but i don't know where the potholders go
nobody cameras at poetry readings.
not only focal plane shutters but also auto advance
i guess we're not in combat

"I didn't expect that"
you said to that time in the sun
we looked to each other
before we crossed the street

cries
words are supposed to float
the film on the wall is skin
we are the living proof of always

all saturday afternoon chasing winter north through our empty
streets the few smokers left break out of the bus to auditory
stretch into the wind
& fill it up

it's not how
better to
it's what
to write

26

people claim they've read jody jane
"about i 've got a transfer"
john candy being interviewed by brisa
"training mission
hour by hour"
fall is over your head & the truth w
the money i 'm saying delivering bc m
"how long have you been imagining yo
since i was an antler"
an accent
an answer

"i 'm from hong kong
sion our
to japanes

at the rex when the musicians stop playing
they don't need to put on piped music
we know how to make a city go
all us keepers & weepers

the mirror's call
for the muscle
all you need is two bowls a house & a fr.-g
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we are the living proof of always

all saturday afternoon chasing winter north
the few smokers left break out of the bus
stretch stretch
stretch into the wind
to fill it up

it's not how
better to
it's what
to write

26

A Z U R E B L U E S

Gerry Gilbert 1989

6 sheets stapled upper left, photocopied by the author;
printed rectos only.

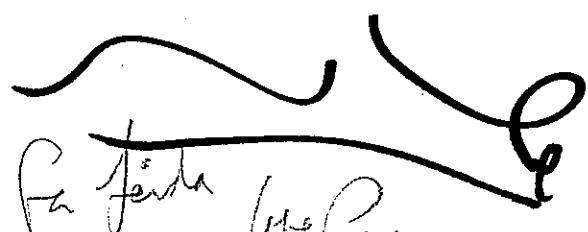
8½ x 14.

contents: MY, TORONTO rap tricks 'round st patrick's day; BUNDLE Saskatoon Edmonton Calgary April:

"i know what..."; THE FIRST SQUIRREL OF SPRING
THINKS; S'OON; HANDLE WITH AIR; IDENTITY FLOSS;
MY DAD SHOWED ME THESE STREETS; WHEN MY
BEIGE BIC TURNS TO PINK AGAIN; ZOOZ; I AM A
CANADIAN POET & THIS IS MY ONLY SOURCE OF IN-
COME; ANYBODY CAN WRITE IN BC; EDMONTON
POEMS IS; NEWT'S FLY; CHA; STANDUP SQUIRREL;
BLUES AZURE Regina Saskatoon Spiritwood April:
"i pass..."; BUDGET LEAK; WILD RICE; MOOSEBURGERS;
BANNOCK; REFLEX; TRACES for the unknown potter;
WOODLOT; "or at table..."; BIN; GRAVEL; POSTCARD;
BIKE THINK; "car with right rear wheel up on the side-
walk taking a park..."; [slug squiggle].

[Victor Coleman's copy dated 6 June]

D I P

+ June
went
start
way!

Fiesta
Mr. Corn

D I P

nd.

[9 leaves] printed rectos only, stapled upper left.

8 $\frac{1}{2}$ x 11.

anonymous, with ink slug on face.

photocopied privately by the author.

if only what it is
were also what it's not
not only what it told
but also what it thought

a line of wine
a joke of bread
and
chew

"the minute he stepped in the house
my whole body was alert"
walk home
& you'll stay home longer

"lords, i protest my soul is full of woe
that blood should sprinkle me to make me grow"

*

"cup your smoke under your palm
just so & everybody'll know
you've been to reform school"

"you a republican
a democrat
or a calm eye?"

to wink is to blink again
to wank is to blank again
to wonk is to blonk again

growing down the stage
you couldn't do better myself
thank electricity for heaven

what do you call this season?
some wear...

*

i can tell
can't you tell?
a racist commercial when we see one

rattling
passing
for laughter

push
town
like the unmentioned fly in a sci-fi novel

i even had the radio on
i even changed the station
i even turned it off

can't listen to musicians
not seeing through frank zappa

*

NIDLIGHT MUNCH simulation for the nation/Toronto/July

nd.

8½ x 14.

3 loose leaves; other copies perhaps stapled.
a photocopied poem, signed at end;
otherwise anonymous.
printed rectos only.

when i get real stoned
i got home thinking
tobacco addict

"but as we hear of this story by..."
man retching in the alley
drowns out cbc

radio news
i rush in the house & set late july koto records
his gut relaxes

i'm trying to be forthright
hold it
go upstairs & check out alley raving

or let it pass
a fiction
only in the telling

now that i can hear
this year
my taperecorder records what i fear

& while you're there open the window
don't touch that whiteout
term

-inal
tobacco
addict

o
if i could only phone from here.....
i'd call

no no no
i'd call as in
what's called for here

now that they want to make me unemployant
at great monetary & dental advantage to myself
or as they call it: unemployable

like the job search
i was up alright.
night ink

turn
the
page

SUMMER READING flies from the courtyard

nd.

8 $\frac{1}{2}$ x 14.

2 loose leaves; other copies may be stapled.

anonymous photocopied poem, signed at end.

printed rectos only.

HARBOUR FRONT READING SERIES

NEWSLETTER

JUNE / JULY 1989

VOLUME 3

NUMBER 6 and 7

JULY 4

GERRY GILBERT (Canada)



A controversial poet, Gerry Gilbert "has been a genuine rebel, totally unwilling to seek the attention of audience or the praise of critics by the sacrifice of principle or style" (Frank Davey). His most recent book, *Moby Jane* (1987), emerged from a series of lyrics written over a four year period. "The work became *Moby Jane* well before the end," says Gilbert, "as I realized that I was writing on the continent as if it were a sea, as if it were a she, as if *Moby Jane* were not a whale but an ocean." Gilbert's first book in ten years, *Moby Jane* is "a passionate response to a difficult era...Gilbert's strongest work to date" (Peter Culley). Gilbert began writing poetry as a teenager in the mid 1950s, and his first book, *White Lunch*, was published in 1964.

[p 2]

HARBOUR FRONT



THE INVENTION OF LANGUAGE

December 1989.
audiotape running 100 minutes.
44 copies.

Recording a poetry-jazz performance with the
Paul Plimley Trio at the art show Artropolis,
Vancouver, 24 Octo 1987.

GERRY GILBERT

papers available

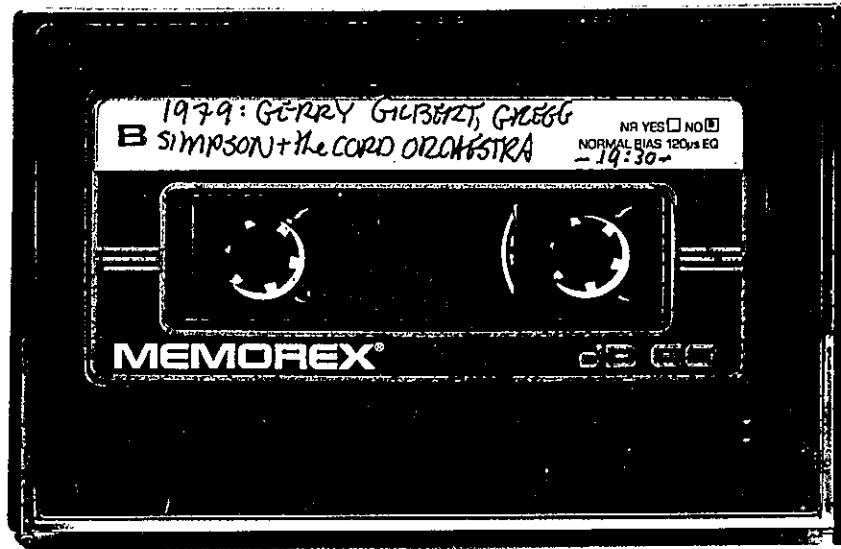
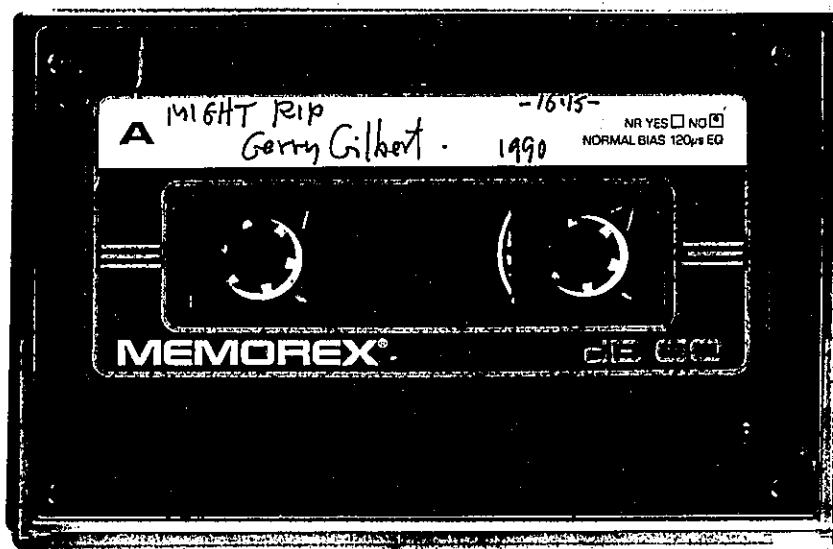
JANUARY 1990

GERRY GILBERT / papers available / JANUARY 1990

[24 leaves] photocopied rectos only.

8½ x 14, unbound.

contents: RIDING THE DOG [including references to a holograph version of the essay 'A Great Voice' contributed as liner notes to June Katz's album Lulu's Back in Town; & a private photocopy reduction issued prior to the BC Monthly edition (Decem 1988)]; LUBBALY [including a journal for the period Feb-Octo 1975 preserving first drafts of work, which until recently, was uncharacteristic for Gerry]; THE YEAR OF THE RUSH (1986) [from which the audiotape **GERRY GILBERT delivers his annual report 1986** was drawn: "The Year of the Rush was written on a Coleco Adam computer and contains more prose than is usual in my writing."]; SEX & THE SINGLE MUSHROOM [with reference to a 56 page master for photocopying for friends (of the original 150pp MS)]; THE INVENTION OF LANGUAGE [a "script, drawn from many works of mine, for a poetry and jazz performance"]; AZURE BLUES; SO LONG SONG; THE ½ OF IT [referring to an "audiotape available"]; VANCOUVER POETRY: NOTES FOR THE '90s [an essay published in Front magazine (Octo 1989)]; BC MONTHLY [issues 36 thru 41]; VANCOUVER ALMANAC ["audiotape available"]; MOBY JANE [with "a copy of the initial flawed Coach House Press edition, immediately suppressed by the author."]; ECCAD VIDEO NOTES/HANEEFA/"GG THE READING" ["videotape/audiotape available": seldom seen, the poet reading nude for part of it]; TALKER [including "the programme for Men Making Dances and Dancing, which I edited and produced (the last project I did on my Gestetner mimeograph)"; "audiotapes available"]; THE POETRY LAB; LANGUAGE IS THE METAPHOR [with a fine account of his experience at the gang Vancouver Poetry reading celebrating the centennial]; CRITICAL MASS ["audiotape available"; reference to "a colour 16mm film of myself naked (except for a bikini bottom) was projected in the stage set during the performance, when my voice wasn't present."]; CELEBRATION [the file of a benefit reading for MacLeod's Books, Octo 1983, organised by Gerry]; AS THE LEARNS -- THE ADVENTURES OF DR. DOOM & THE ART ANGEL ["audiotape available"]; AUDIOTAPES ["available" means that arrangement can be made for making copies]; MS., CORRESPONDENCE & CALENDARS: AUGUST TO DECEMBER 1983.



MIGHT RIP / Gerry Gilbert.

1990.

audiotape.

issued by the author/performer in a small edition, with holograph labels; no list of contents.

side one: MIGHT RIP (16:15)

side two: 1979-GERRY GILBERT, GREGG / SIMPSON & the CORD ORCHESTRA (19:30).

GERRY GUBERT

CV/1990

THE BOOKS -- White Lunch
The Milk
Phone Book
And/April 35, 1978
Lease
Money
Skies
Birthday (with Carole Itter)
Journal to the East
Grounds
From Next Spring
Moby Jane
Sex & the Single Mushroom (forthcoming 1991)
So Long Song
The Courtyard
The Year of the Rush (forthcoming 1991)
The ½ of It
Azure Blues (forthcoming 1991)
selected prose (untitled, in editing)
Perhaps (planned)

OTHER ARTS -- theatre & radio actor
theatre & television stage manager
documentary film writer & production assistant
potter
still photographer
8mm & 16mm film maker
video artist
audiotape & radio producer
performance artist
collage, drawing, book design: graphics artist
installation artist
art reviewer, critic, editor
literary editor
publisher
literary & arts teacher
community arts tutor & gadfly
theatre & cabaret performer
collaborative arts -- with writers, dancers,
photographers, actors, scholars, musicians, etc.

CV/1990 [preceded by] GERRY GILBERT [holograph facsimile]

1990.

[11 leaves] stapled upper left with a green paper cover [front only] on which is taped a partial table of contents, printed on white bond.

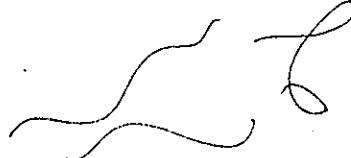
8 $\frac{1}{2}$ x 11.

an invaluable listing not only for the printed work, but also including comprehensive accounts of Gerry's performances & collaborations, as well as his film, video & visual work & their installations & exhibitions: a breathcatching travelogue!

darn

brushing down my long head of hairs spreads alternate energy oil
from the root of sweat to the tip of satisfaction
from the first gull of the morning to pause in thought to the second
from the chair where i feed to the air where i read
from the hunkering fart to the dental plate ringing the little finger
from the rain i face to the face i wash
from savouring the cold to suspending november
from what anyone wants to what everyone says

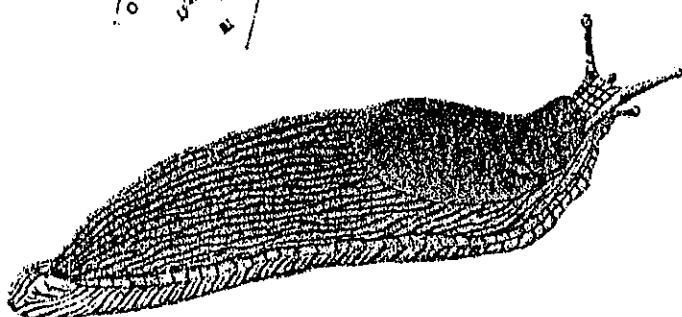
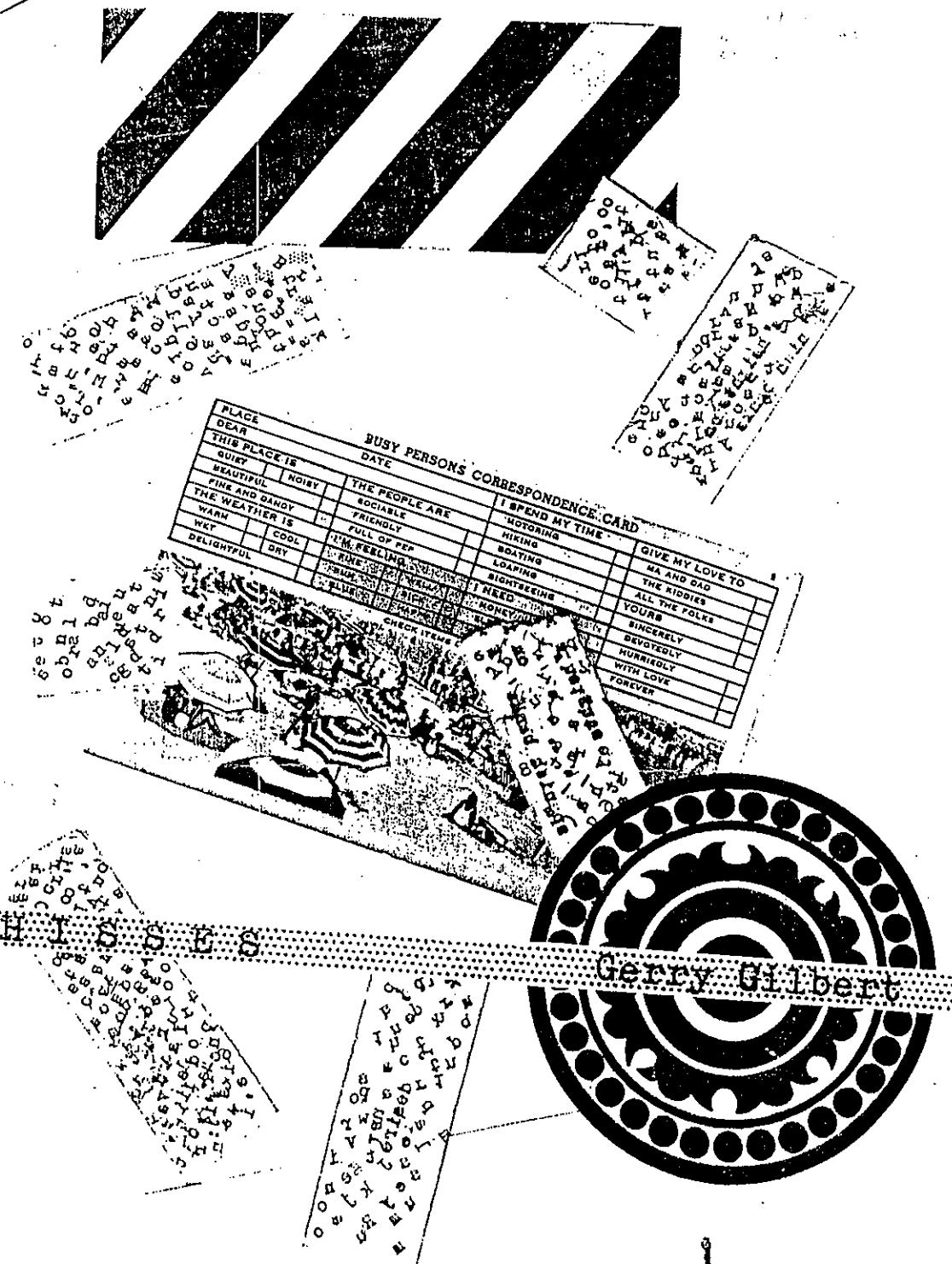
all the say from weighing the word to catching the slug in passing
all the itch from scratching an ankle to kicking the blankets off
the dream massing logs around our legs when the tide floats alone
all today from no to yes tomorrow
all the stitches from a beginning to the line to the end to a sentence
all the ink from blink to dink
all the ache from egg to break
all the way from form to from



darn

nd.
broadsheet.
 $8\frac{1}{2} \times 14$.

anonymous poem, signed with slug.
photocopied by the author for private
distribution.



HISSES

Gerry Gilbert [from cover]

(1990)

23 leaves stapled upper left, paged 1-21
(including 15A); a private edition issued
from the author's master.
8½ x 14.

contents: "welcome.."; "my landlord caught me pretending i never slept.."; "smelts are running.."; "i remember now.."; "it's just.."; "if this is in print i didn't write it.."; "someone in vancouver turns out prepared for the february blizzard?.."; "fat lopped.."; "ok?.."; "some times any.."; "no cap.."; "there were little faces in all that writing on the page, words.."; "head off ego central at the face in the mirror.."; "fools rule.."; "far out tide today at a beach near you.."; "erasing the second two-thirds.."; "under the bogey photo of who won.."; "stuck on red ha ha ha.."; "in the long run.."; "i slept through marilyn monroe's visit, vincent van gogh's drawings, winston churchill's funeral & the moon walk.."; "eyes stung closed.."; "full part.."; "come to think of it, he didn't lay a hand on me.."; "good friday the 13th.."; "o let's see how slowly i can cycle around the stanley park seawall.."; "stop at 3rd beach for a bite of the whole wheat hot dog.."; "what shall it profit a man if he psych out all the bike routes.."; "let things stand where y'keep bumping them.."; "did you see that november tv commercial.."; "write now.."; "the warrior his death.."; "that was the law against forgetting pain.."; "don't dance, act.."; "rehearsal is performance, someone's always watching..."; "hurry.."; "there's been a shooting in the breadline.."; A THE VANCOUVER REVIEW REVIEW by Gerry Gilbert [prose]; "i suppose the cat at the airplane window meows & scratches the glass.."; "the lit that's called the lit is not by a long shot.."; "1st feel the pulse then.."; "days & tasks.."; "there is a body of thought wanting to jump up on my lap right now.."; "response ability.."; "they're blowing down the new era social club, didya hear?.."; "one last purr.."; "finger light, finger tight.."; "i am a database.."; "slugs of sidewalk, kayaks along the coast.."; "the season lightened..".

dated 1 August 1989 at start, & 1 June 1990 at end. with a cover collage by the author.

[the copy described is from a generation of 3 copies made by jwcurry from the author's master in toronto, summer 1990]

suddenly at dawn a cloud	Dorothy Livesey	Concerto Heroiso: The Quick and the Dead
a judgement growls in the ground	Peter Trower	Progress Report for Malcolm Lowry
an authorized location for our blows to fall	Tom Wayman	Canadian Culture: Another Riel Poem
tenants stir inside the body, one is a child fidgeting	Maureen McCarthy	Darkness
I think anemones and the tide pools	Pierre Couhey	
the white horse running spooked along the fence	Tom Osborne	Riding the Range
tasting the last silver apples	Jon Furberg	Into Goes In
the true size of a man's grant	Douglas Stetar	Govern
you've seen my face, now rent my space	Jeff Derksen	
death sends her head his own	Julia Steele	Poem
Our fondest keepsakes are replaceable	Gerald Creede	boy soprano
What WCN'T we do for history. I didn't make the team	Dad. Dorothy Lusk	Anti Tumblehome
One laments the passing of thou & thee.	Lary Timewell	Jump/Cut (24)
the dogs rehearse their silent shrieking	Zonko	Nuclear Morris
moving an awkward elbow	George Dowering	Kerrisdale Elegy 8 for Michael Oncaantje
Maybe it's something you read.	Deanne Ferguson	Taking Theory Home
Portrait of a signature above the bed	Calvin Wharton	all the Things
and to help, I drink the last of the coffee	Norm Jidum	Shutting down for the weekend
converse primary potentially-costly leafy drawing	Dan Farrell	ape
Guiding with her lamp of moonlight	Pauline Johnson	The Pilot of the Plains
walking out of his words.	Robert Bringhurst	Death by water
Weaving my continent with careful rivers	Roy Daniells	from Deeper into the Forest
a salmonberry leaf	Earl Birney	Slug in woods

[untitled booklet]

nd.

[5 leaves] stapled upper left, printed

rectos only.

14 x 8 $\frac{1}{2}$.

a private publication by the 'author' printing
his poem constructed from an anthology of
lines from 95 sources, each acknowledged at
inclusion: a line (of the poem) a quote.



THE SLUG LIVES
ON THE FOREST FLOOR -
UNDER THE "NO
TRESPASSING" SIGN - HE
LIVES ALL ALONE AND HE
DOESNT BOTHER ANYONE.

HE LIVES ALL BY HIMSELF
WITH LITTLE TINY TWIGS AND
PINE NEEDLES AND PINE CONES
AND DRY LEAVES AND BUGS AND
INSECTS AND ANTS AND ... OR
CRAWLING THINGS - HE CAN
HEAR THE SOUND OF THE SEA
AND HE EATS SHIT.

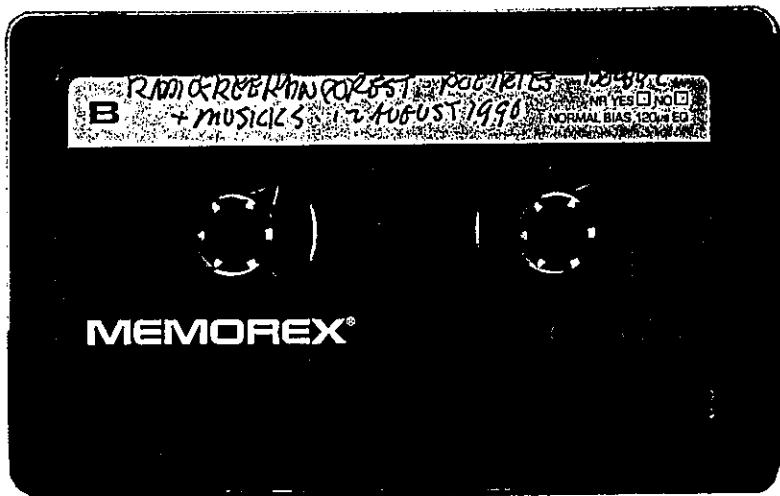
"THE SLUG LIVES..."

nd.

anonymous photo car-toon, with balloons of dialogue by Gerry Gilbert.

4½ x 4-1/16 broadside, offset black on white card.

text: THE SLUG LIVES / ON THE FOREST FLOOR - /
UNDER THE "NO / TRESPASSING" SIGN - HE /
DOES'NT [sic] BOTHER ANYONE. /
[second balloon] HE LIVES ALL BY HIMSELF / WITH
LITTLE TINY TWIGS AND / PINE NEEDLES AND
PINE CONES / AND DRY LEAVES AND BUGS AND /
INSECTS AND ANTS ANDER / CRAWLING THINGS. -
HE CAN / HEAR THE SOUND OF THE SEA / AND HE
EATS SHIT. [all printed holograph]



[variant of MIGHT RIP]

A VIEW FROM THE NEW ERA

nd.

broadsheet offprint from BC Monthly of a
collaboration with Don Druick.

ENDS

winter taxes

stroke the furnace
love jealousy
purvey fine memory since one million b.c.
goose the lazy rooster
let go and wait even if it takes until next thursday
kick pump, cratle
bare leaf season
it's dead but it looks good
make it a product
give it a price
take it away from those who need it most
want it best
get it least
hope fails eternal

town of vice

i know what i'm not doing
you can't start me now
sure, it was a mistake
like summer ending or labour day
putting a comma there
a comment here
god i loved you
that was us
medicine is bearsey
would that there were no good reasons for what i say
surprising silence
a taste of fresh water
just snatching peeks
only magnifies the city

with it without

the panic i felt when i saw i was going to have to sit through that
sort of that
again
i guess it's good enough for writing to
is this the theatre of canada
what don't you know
everything says
nothing we say
ever mind so
i.e. dance comix
like it only hurts when you read
up the page
language knows
yes you

talk & action & hero

fly buzzing around the late night staring from the record player
i think the voices are out there tonight but they aren't
one of the cats likes to walk back & forth under the bridge my legs
make when i'm sitting on the floor dealing laces
i woke up running for the bus that pulled away without me so i'm
still awake
it's not words making sense it's sentences says the baby
strange singing up the alley
funny & weird does it seem that fall's over
lucky the lovers that get to shake on it
dav balancing
open my word
bobfront warning
call jact
kathleen as "the祚pia of the status quo" (R. Musil)
"adams in the vessel of the eternal present...no peculiarities,
only tics..." (P. Culley)

the biceps of leadon cube

the causes of gravity
the pocket that sits on it
didn't serve
hit the sun & in the moon right outta the dark
played the rest of the day away
streetlight & streetlight
is it a bird or a plane
"terrific hill isn't it"
"the longer i can be here the better"
the great nature island pitched sling battles suck a lot of energy
from the soil it's putting it back
i have a meet friend he has a lot around my neck but i need a
full light fixture & a lot of bus tickets
i a tarp over the ivy that turns out to be not as good an idea as
a roof
a an actual rather than a virtual toilet & sink
but adjusting my headcap with an extra kilo of realism (inset,
capitalist hatfood) i rode home the old anyway in no time at all

SINGS

nd.

broadside.

3-1/8 x 8 $\frac{1}{2}$.

photocopied on white bond from reduced type.

contents: winter taming; town of vice; with it without; talk & action = zero; the bicycle of london cabs.

Slim Flowers, as in: now them's **slim** flowers! He lost his childhood
and doesn't know where to find it.

"PUCK SEX fucking your face off..." / [first
twenty-eight lines of VALENTINE followed by] /
GERRY GILBERT valentines day reading [run
vertically down the right margin] / at Pumps
on February 14 at 8:30 pm admission \$1 [run
across the bottom]

nd.

photocopied poster poem.

8½ x 14.

second printing of 10 copies issued from letters
15 Feb 1991, without acknowledgement or author-
ization.

to find me, writing letters in buildings myself, frag
e it, have made since last writing off tobacco
eagered self: hang on!) & in the midstream
rything i write i decide to leave it &
ve up but i'm still sitting there or what
nd word shows up, but not until i've been
in low self-esteem, poets are champion losers!
is a sign maybe that i've reached the end
& it feels awful (part of the difficulty
that attracted me to it when i was young
for the most i could do) but the poem doesn't
i feel as long as i take the next breath
just cares how the language feels (& looks
& sounds & acts...) perhaps the work &
attention to language is the centre of a
writing (& as the song says: "self is
centred thing") --self as the way we live
consciousness that changes, adapts, grows
too perfect to make mistakes, thelonious
he didn't ever hit wrong notes anymore
know it & that's the story of the language
little house in the alley there bobbie
picture(s), it drags me along like it
wherever it wants to go! or P self
time is, swimmer in the world, swimming
memory -- daphne marlatt spoke of writing
as swimming in the language. ("Smell
--yeah, but not all by myself!")...the
writing is for me very much: listening
it down & the thought that putting

"Not to write more? (that's my attitude after i..."

nd.

hand-tufted carpet.

6 ft by 7 ft, 7 in.

reproducing an excerpt from a letter to Linda Charyk Rosenfeld dated 4 Feb 1990.

[Commissioned by Linda Charyk Rosenfeld (with the author's permission), & produced early 1991 by Tai Ping Carpets (Hong Kong) for Indo-Asian Carpets Ltd (Toronto): single ply 100% New Zealand wool (72 oz per sq yd) in 3 colours, emerald green, rose pink (with a side match), & ivory white.]

[there was also a sample 1 ft sq, produced for approval, reproducing a small portion of text from six lines of the letter.]

[photo by Linda Charyk Rosenfeld]

AZURE



Gerry Gilroy

Kalonbooks

Vancouver

1991

AZURE / B L U E S / Gerry Gilbert /
Talonbooks • Vancouver • 1991

(January 1991)

160 pp perfectbound in white card covers
printed black & blue & coated with semi-matt lamination; lap-scored.

5½ x 8-7/16.

cover photos (of sky) by the author, &
rear cover blurbs by Anselm Hollo,
Victor Coleman & Dorothy Trujillo Lusk.

contents: PRETEXT [prose intro]; Fork; HOW TO EAT A PEACH: Pray Tell; From the Tune of "Fools Rush In"; Dark Years Apart; Absotively Posilute; Dream; Bursts of Friendliness; Sight Buds; Walking There; Make Your Point & Move On; Idle Idol Idyl; Easy Reader; Defective Story; Less; NANAIMO BOMB; THE COURTYARD; RESISTANCE / for the 1987 B.C. General Strike; FILM REVIEW: Alsino & The Condor (Nicaragua 1982); MY KNIFE WANTS A HARLEY: "getting away.."; Or; You're Listening to Vancouver Co-op Radio / (B.C.'s National Magazine); Artropolis; SINGS / CONDITION: Winter Taming; Town of Vice; With it Without; Talk = Action & Zero; RECOVERY BEGINS AFTER FIRES; NOVEMBER; PRONOUNS WILD / for bp: Plug: "it's not the thing.."; "sinners are their own best enemies.."; "strides.."; "'a postcard from vancouver'.."; "sc.."; A Hard Line to Follow; DANCES: MARKING TIME; A BAR WITHOUT BRAKES: "did i ever say i was scared.."; "on a good jukebox i'm every era i ever lived.."; "another tea to wash the jammed donut down.."; "i feel like if i stopped to read the world.."; MY, TORONTO; BUNDLE: The First Squirrel of Spring Thinks in Seeds; S'oone; Identity Floss; Feed Me some Leads, Dad; When My Beige Bic Turns to Pink Again; Zozz; Edmonton Poems Is; Newt's Fly; Stand Up Squirrel; Budget Leak; Wild Rice; Mooseburgers; Bannock; Reflex; Traces; Woodlot; Bin; Gravel; Postcard; Talk Talking; DIP: thong?; Head Winds; Lost Illusions; Caution: Automatic Poem; Be Peacefaul; NIDLIGHT MUNCH; GRAMPS: "the west is warm & wet.."; Don't Touch that Whiteout; Candle; Cassandra, Born 5:07 A.M.; HISSES: "welcome.."; "my landlord caught me pretending i never slept.."; "smelts are running.."; "i remember now.."; "it's just.."; "if this is in print i didn't write it.."; "someone in vancouver turns out prepared for the february blizzard?.."; "ok?.."; "there were little faces in all that writing on the page, words.."; "head off ego central at the face in the mirror.."; "fools rule.."; "erasing the second two-thirds.."; "under the bogey photo of who won.."; "eyes stung closed.."; "good friday.."; "did you see that november tv commercial?.."; "write now.."; "if you lost a purple lighter at my last reading.."; "i suppose the cat at the airplane window meows & scratches the glass.."; "days & tasks.."; "response ability.."; "syllables adrift.."; "finger light, finger tight..".

reprinting 5 books (slightly revised): the courtyard; AZURE BLUES; DIP; NIDLIGHT MUNCH simulation for the nation/Toronto/July; & HISSES; and the leaflet thong? (unchanged) as well as a broadside SINGS (in altered state).

sex + the single mushroom



gerry gilbert

SEX & THE SINGLE MUSHROOM / * / 1982 /
spring to spring / 1985 / poem by poem / * /
GERRY GILBERT

(1991)

[I e t t e r s, toronto]

[16pp] self-covered pamphlet, photocopied black
& red on recycled cream stock, comprising the
first signature of the book-length work of the
same title: paged [v], 0-10; sewn with white thread.

colophon [p4]: 32 signature / proofs issued / 17.vii.91
for / sporeters / No. ____ [numbered red].

[issued as proof of the impending edition to members
of the syndicate of publishers who each contributed
toward the cost of production: repring 18th century
publishing imperatives, matters taken in joint hands.]

contents: contents [table of contents for the entire
book]; O [sic] IS AN EVEN #: THERE; NO NOT; ONE:
WEEK; MONTH; KID LOGIC; SIGN HERE; DOOR MAT-
TER; MUSIC LESSONING; THE EXCESS; JUNKSTORES
EAT POLAROIDS; EQUINOX; [illustration]; WRITING
TOUR: A FREE TRIP TO FALL; BOOK MARKS; I
SHORTEN CANLIT DOWN TO CANADIAN RAT; ON
CAMERA AT THE CAMERON; COOKIES FOR THE
COUGHING; STAR FUR; CHILLED GREASE SAN.
[the first three sections of 21 poem sequences com-
prising the book]

ephemera: an open letter to the syndicate members
headed "one year later..." [the project begun 19.vii.90]
signed [red] "nicky" & dated 22.vii.91, issued in an
edition of 32 copies 26.vii.91, photocopied on grey
recycled bond.

an overrun of front covers to the pamphlet issued
1.viii.91 in an edition of 10 copies, title printed red
& black (holograph facsimile, as with the author's name)
& a reproduction of the portrait of the author etched
1982 by Josi Fletcher.

all three items described measure $5\frac{1}{2} \times 8\frac{1}{2}$.

(Out at Habitat Forum, I've given myself the job of finding places where I can sit until I've been there forever. I have some paper, and on it I write the history of each place, each page. It is my deed.)

SEX & THE SINGLE MUSHROOM / * / 1982 /
spring to spring / 1985 / poem by poem / * /
GERRY GILBERT

(1991)

published from toronto by syndicate: Nelson Adams,
Nelson Ball, bill bissett, George Bowering, Lary Bremner,
Linda Charyk Rosenfeld, Victor Coleman, Michael de Courcy,
arthur cravan, jwcurry, Stan Dragland, Robert Fones,
Glenn Goluska, David W Harris, Ingrid Harris, Peggy Lefler,
Irene Niechoda, John O'Brian, Michael Ondaatje, Helen Orr,
Renee Rodin, Judith Sandiford, Sarah Sheard, Richard Shuh,
Fred Wah, Ron Weihs, Linda Woolley, David Young.
[v] 0-126 [127-130].

5½ x 8½; perfectbound in card covers.

contents: contents [table of contents]; O [sic] IS AN EVEN #:
THERE; NO NOT; ONE; WEEK; MONTH; KID LOGIC; SIGN
HERE; DOOR MATTER; MUSIC LESSONING; THE EXCESS;
JUNKSTORES EAT POLAROIDS; EQUINOX; [illustration];
WRITING TOUR: A FREE TRIP TO FALL; BOOK MARKS;
I SHORTEN CANLIT DOWN TO CANADIAN RAT; ON CAMERA
AT THE CAMERON; COOKIES FOR THE COUGHING; STAR
FUR; CHILLED GREASE SAN; RECIPES: SLAP; FEEDING TIME;
AAAAAAAAAAAAAY-YA! WHAT TOUCHES ME WHEN I SEE
THE PAINT IS A PAINTING; A VANGUARD; A STONE FOR
JOHN LENNON; [illustration captioned: Diagram to aid in
observation of blind spot]; RAIN DANCE: "wash away.."; USED
LIGHT; ONE SEASON; ONE DAY; ARE MUSHROOMS VEGETABLE?;
ONE NIGHT; [illustration]; THE TOUCH: "EVERYTHING I TOUCH
TURNS TO FOOD.."; "ANY nOW.."; "I WENT TO psycho ALONE IN
'61.."; "AUTHOR.."; "DYLAN A BLUR AT THE CONCERT.."; "what
can y'do.."; "i'll never be hungry again!.."; "AMERICA.."; "BLUE..";
"JUDY GARLAND.."; "reCYCLED PANTS TOO SHORT TO.."; "THE
CANADIAN ACCENT IS LIKE IN JULIANI'S latitude 55.."; "DOORS
REAR BY LEAVE PLEASE.."; "puRR.."; "the party.."; "after the
disastrous battle of nagashino.."; "the argument stops.."; [illustration];
VALENTINES: "we aren't ourselves until first of all we are valentiny.."
[prose-form]; "cat's got us.."; "roses are red.."; "the year a pig..";
"cats should get holidays.."; "when i listen to a record or a radio or
a movie or tv or.."; LAST WORD IN FEBRUARY: "i don't believe
my afternoon anger today.."; "smashroom hangover next day is sadness..";
"the m.c. said, 'this is gerry gilbert & i feel he has..'; "foreshore..";
"sport.."; "HISTORY BOTTOMS OUT.."; THE SPORT PAGE [facsimile of
the author's rough holograph draft]; FOURTEEN SONNETS: THE RENT;
ANOTHER POLISH; WELFARE WEDNESDAY; I THINK; UNFAIR ADVANTAGE;
I HEAR; EGGHEADS & SPIDER SKELETONS; THE INTENTION
TO BUILD ONE-WORLD OUT OF OUR MULTI-EXTENSIVE-WORLD
SEEMS NOBLE UNTIL YOU REMEMBER THAT JUST WHOSE ONE-
WORLD IT'S GONNA BE IS EXACTLY WHAT THEM BLENDER-
EMPIRES ARE IN CONTENTION OVER; WORD OF MOUTH / for dave
barrett; THE END OF THE DEEP PEOPLE (a la mental); PROWLER;
I WONDER; THERE'S; FAMILY PATTERNS; [illustration from a sheet
of the author's memos]; THE NEW ERA BICYCLE CLUB: FENDER

How could anyone tell what was suddenly making spontaneity work? It is available to everyone in line with the star we draw on the world through the city - the points spreading from where we are to where we're sleeping. While we were rititing in the bathroom, traffic had never moved so nicely in Vancouver, ideas generally smoothed right out, cats were attended to at first meow, the lyrics created their own music, the phonelines were jammed with family apologies - and it all faded back from normal to a seasonal yucky mellow, as we returned to the party. But the star is planted, in the soft center of every habit, where it can make the only difference.

SEX & THE SINGLE MUSHROOM...

contents..

STICKERS; AS THE CRATE SAID TO THE CONVERTIBLE, 'I'VE HAD MY TOP OFF ALL WINTER; BIKE CYCLES; THE DIF; LET'S RACE / for alden nowlan; BICYCLE / for charles olson; END; [illustration from the author's worksheet of the poem LET'S RACE / for alden nowlan]; SAYINGS: "we're afraid of our dreams.."; BOUNCING THE BALL OF WHAT'S O; IT'S ALL ONE LOVE; ON THE DOT / notes on the video screen by Gerry Gilbert; YEAR ONE: "overthought on the seawall ----"; "you there & it's you.."; "i let 'em all go by.."; "i'm reading the books you gave me.."; "paradise for breakfast.."; "i go to double bills with a noisy bag of stewpot popcorn.."; "the face---"; "what was that contradiction i saw you with last night?.."; "scientific poetry---"; "wallpaper---"; "take each line as a title of the poem you hear.."; "saskatchewan for---"; "the languages everyone misunderstands.."; "transubstantiation---"; "thake that.."; "the news, the music, the circus.."; "the frame looks better unpictured.."; "the late show---"; "what with.."; [illustration from a sheet of the author's memos]; SUGGESTURES: YEAR 20; YOURS TRULY; REMEMBERING WHO I AM; CIRCLES; [illustration]; BLISS OFF: "this the way it sposed.."; TWOS; THREES; WERE WE; GROUNDER; EDAMADE; COMING; COMING; READY OR NOT; REALLY YOU; TRUE; [illustration]; SCAR CITY: "gilbert you're a bad poet.."; "so ella closed newport singing 'mac the knife'.."; "big silence.."; "mad's what you get.."; "teeth bite tongue.."; "rex---"; "fanny & alexander: scandiluvian.."; "livin' on the downtown eastside fiddle.."; "what was in that fly i ate?.."; "sex slaves of the world unite.."; "myself by the handlebar & chiselling into september.."; "ok don't write without moving your sore lips.."; "you're in the way.."; "know why the kittens play as rough as it takes to squeal?.."; "i remember my mother.."; "ten o'clock.."; "up feed.."; "the joy of seismology---"; "can you outrun a bidi?.."; "for the guy who left in disgust---"; "i'll always need it.."; "dear solidarity---"; "the sun breezes through the open window because.."; [illustration from a photo by Cory Weingarten]; ONES: THE WEATHER IS NOT THAT WONDERFUL; BREAKS; YOU ARE HERE; MEOW; LAST LIGHT; AFTER YOU; ME?; BLACK ICE; THE FLAVOUR OF BEAUTY; YES; PAINTING BY EAR; LETTER; LESSON; VALENTINE; [illustration]; FORTY CENTS: "poems fried in their own recognizance"; "DO.."; "wording well.."; "1. available -- no dice.."; "kit.."; "listen in.."; "americas will happen.."; "momma cat & me.."; "free to change.."; "power voices---"; "don't be afraid silly.."; "the morning shows.."; "patter pittance?.."; "flashing on hatching.."; "scene: big fish rounds bend.."; "you can be too crazy.."; "warren sure proved himself that night---"; "if the pot falls.."; "& there's.."; "mom o mom.."; "i will.."; "we brave.."; "may what i don't know protect me from what i do"; "yellow ink is contagious.."; "music up.."; "are you pore.."; "life is system on a binge.."; "you'll have the wait.."; "blossoms---"; "when i'm happy again.."; "the nuclear standoff is a be bop put on.."; "same pace---"; "different place.."; "same differences---"; "myself---"; "after the fact i felt my head for horns.."; "people who take off early..";

'Give up. You know I think you got some ambition at last.'

'A man's ambition must be very small/to write his name on a
shithouse wall.'

SEX & THE SINGLE MUSHROOM...

contents..

"pretty soon.."; "creative axe---"; "at last.."; "short notices---"; "reclaim the city from wheels---"; "each decision.."; "semiotics say.."; "april show.."; "in the bitter cold relax & the blood'll flow.."; "nothn.."; "'god help those who help themselves'.."; "trip over moonbeam.."; "if you think you're.."; "the loss in philosophy.."; "more later---"; "(fart).."; "easter egg---"; [illustration]; SPIT TAX: "the class of '54.."; "this is the flash.."; "& so i think upon myself.."; "stomach full of past porridge.."; "the present our presence.."; "self-titled.."; "i learned how mean he is.."; "to think.."; "click.."; "genesis 2000.."; "how to say.."; "language of book.."; "flunk out.."; "jerry air.."; "field.."; "all i did was finish it.."; "hearing her returning.."; "hair shorn.."; "wrong thing.."; "it seems to be me writing.."; "my house.."; "today.."; "o smoke.."; "already.."; "hasting express to the kootenay loop.."; "export cigarette papers?.."; "all i could do---"; "i said.."; PINDROP: LAUGHTER THE LAST; OUR HOUR; FIELD NOTES; NAP; YOU DON'T SAY; WHITE BLUES; NOW HEAR THIS; BATS; NECESSARIES; TOSSING THE CATFOOD OUT WITH THE SLUG; DISSOLVES; CUTS; 222; TOUCH WRITING; NICE DAY; DEFEAT; S=P=E=E=C=H; NOT TO MAKE A COSMIC CASE OUT OF IT BUT; MEN; SEX & THE SINGLE MUSHROOM; [illustration from the author's worksheet for Yours truly]; FORAGING: "the papers got a job.."; WORD SERIES; EDITORIAL; XMAS EVE; PROOFS; THE DIMENSION OF DREAD [prose chunk]; I MEAN; NOTHING BUTTER; THE WOLVES; THE WHOLE WORLD HANGING OUT SPINNING ITS PICTURE ON THE CORNER OF SPACE & TIME LIKE A WAY TO IMAGINE DIMENSION ON PURPOSE; THE LASS ON THE GRASS; LINES; [line illustration]; TRINITY GRINITY: PLAYING HOUSE IS HARD WORK; ONE BUG ONCE; THE MOUSE'S TALE.

ephemera:

Invitation to participate in the publication of /
SEX & THE SINGLE MUSHROOM by Gerry Gilbert

19.vii.90.

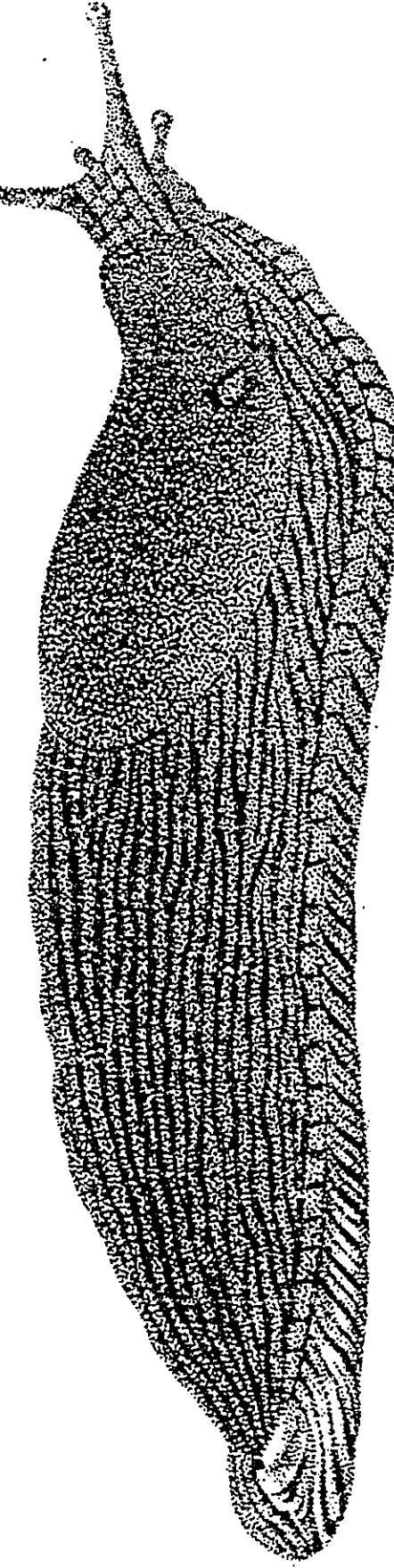
broadside circular soliciting conspirators, reproducing the etching by Josi Fletcher.

70 copies (all but 3 signed green), produced in toronto.

8½ x 11.

[the first signature of the book produced in an edition of 32 copies 17.vii.91 with covering letter, also 32 copies, issued 26.vii.91 to supporters as a progress report; & an overrun of 10 covers from that pamphlet, issued 1.viii.91, are fully described in a separate entry.]

a media rare festival of video & film by gerry gilbert



466 bathurst st sunday april 8 3-10pm \$2

[promo bill]

[performance & multimedia works]

collaborations with choreographers Jennifer Mascall, Lori Farr and Kathryn Ricketts (Vancouver, 1983-85), one-man works at Living Art Performance Festival (Vancouver, 1979) and McGill University Poetry and Film Conference (Montreal, 1979); sculpture, graphics and video works: one-man show at Eye Level Gallery (Toronto, 1983) and many group shows (Vancouver, Toronto, Montreal and Halifax, 1970s - 80s); participation in Carole Itler's [sic] *The Log's Log* (Vancouver-Halifax, 1972), from which spun off his *The Due West Postcards* (Burnaby Art Gallery); **DOINGNG**, a book of photographs (National Film Board, Ottawa, 1970); and from its inception in 1967 through its passing in 1970, membership in Intermedia, an artists-poets-musicians-consumers collective, in Vancouver.

It does not, in spite of his commercial and non-commercial television and radio work (principally as producer and supplier of poetry and art and literary criticism) in 70s & 80s Vancouver, make him a household name (how many poets are, anyway - and who wants to be one in the first place, given the reputation of household names?). It does not bring awards down upon him (he does not go annually on bent knee before the Canada Council for subsidy for his magazine, BC Monthly, a plucky irregular begun in the early 70s and to this day unequalled in range by any other West Coast journal). It does not generate poet-in-residence offers from the universities even (which those schools will forever, sometime, have to live down, though Simon Fraser University last year [1984] did purchase his papers and archives and Carr College of Art, since the 70s, has supplemented its faculty with his faculties on ad hoc bases).

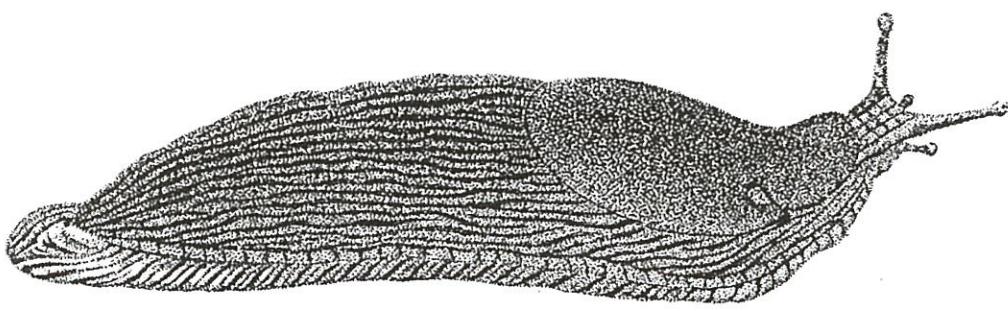
Compare his success with that of his nearest in-law in the visual arts, Jonathan Borofsky. Gilbert's work in video and performance, together with the writings, have not inspired a single retrospective known to me in all of Canada....

[John Tutilis, THE MAN FROM NEXT SPRING: NOTES ON THE POETRY OF SOME GERRY GILBERT, *line* five (spring 1985), pp 14 & 9]

within without end
the world wanders through me
I wake up each spring

the phone is ringing

A BACK



thanks is light

Contemporary bibliography can be no more engaging than this. Gerry Gilbert not only really knows how to write, but he also started doing it just when mimeo drums all across the continent delivered the news of their litry revolution succeeding, after 500 years, in the liberation of the press. The challenge to bibliography of the ensuing flutter of private publications & ephemera turned out to be almost trivial compared with the advance of photocopy a decade or so later. Regardless of what the conventional bibliographer will tell you, every reproduction of a text constitutes publication, the record of Gerry's 35 years writing embracing the freedom of both mimeo & photocopy like few others. The most responsible contemporary bibliographers (bpNichol, jwcurry, Nelson Ball) carefully examine all the evidence, leaving an account more responsibly history from their determination at least to attempt completing the puzzle. A complete account of significant cultural activity is precisely what you'd expect the bibliographer to resist least.

No speculation, I know this bibliography has missed things, apart from the many titles not properly described because there are no copies in Toronto. For instance, the second (audiotape) issue of *Radiofreerainforest*, & Gerry's Christmas '89 tape. But it's the ones I don't know about that really make me wanna spend a month at SFU, do the thing up right. Unfortunately the grant SSHRCC denied me (\$8485, adding a measly \$350 to each of the successful grants, divied 24 ways) was my only hope of completing the work. So this is a prelude to the responsible bib Gerry's work deserves, a sample only, of the new direction bibliography must take if it means to reflect contemporary lit.

Bad form though it may be, I think it's appropriate to include a list of the projects that got the money, ultimately to compare the relative significance of the various resources to our cultural history:

- Guide des archives commerciales a Quebec XIXe et XXe siecles (\$42,000)
- Guide d'archives des Clercs de St-Viateur Canadiens (\$46,078)
- Computer-assisted research tools for regional history: the Waterloo regional project (\$70,750)
- Making steel in Nova Scotia: a resource inventory (\$47,420)
- Municipal affairs database (MAD) retrospective index (\$48,674)
- Bibliographie des catalogues d'exposition en art contemporain, d'origine ou d'interet canadien, 1965-1990 (\$24,210)
- Index des revues lesbiennes canadiennes (1970-1990) (\$44,010)
- Guide to archival records relating to English language book publishers in Canada, 1750-1980 (\$113,600, over 2 years)
- Repository guide: the manuscript holdings of the Glenbow Museum Archives (\$129,083, over 2 years)
- Computerized bibliography of Canadian politics (\$36,812)
- The bibliography of northern Ontario (\$62,304)
- Ontario Bar biographical database (\$43,500)
- Guide bibliographique aux etudes cooperatives au Canada francais (\$21,880)

A bibliography of McClelland & Stewart Ltd, imprints
1906-1985 (\$44,344)
Newfoundland index: bibliography of articles on Newfoundland
(\$42,800)
Banque bibliographique internationale en langue française portant
sur le loisir, la recreation et le tourisme (\$32,779)
Canada & Latin America 1970-1990: a bibliography (\$80,740,
over 2 years)
Performance calendar for Alberta to 1989 (\$81,623, over 3 years)
Alden Nowlan: a descriptive bibliography (\$11,191)
Okanagan Similkameen records survey - renewal (\$10,400)
United Jewish Welfare fund description project (\$89,923, over
2 years)
A bibliography of Alberta historical learning resources (\$22,540)
The social treatment of children in Manitoba: a thematic guide
to archival sources (\$51,065)
Canadian literature index (1988-1990) (\$30,700)

\$1,228,926 taxdollars awarded to 24 of 74 applicants, of which only
\$41,891 (ie, 3%) was allocated for Canadian litry studies whatever!
Not to discount the significance of any of the other projects, it's
obvious to me that in a country where a writer can produce as much
diverse art as Gerry, over a period of 35 years, & remain virtually
unnoticed (**Canadiana**, the cumulative index issued annually from the
National Library, listing only 11 titles from 1969 through 1989; the
Canadian Periodical Index, issued annually by the Canadian Library
Association, listing only 18 magazine contributions by Gerry from
1958 through 1989; the Toronto Public Library system's **Metrocat**
listing 20 titles, one of, if not the largest libraries in Canada), the
need for tools like this Gerry bib easily exceeds the miserly pro-
jection of that measely 3%. We have a virtual secret in this country
of prolific talent, more infectious each taste, ignored to the degree
a disproportionate number of litry resource works exclude even any
mention of him. The need for this bibliography is no more apparent
than in a list of those omissions.

An Absence of Gerry

a) reference works

The Oxford Companion to Canadian History & Literature.
ed/Norah Story. 1967.Oxford.
Supplement to The Oxford Companion to Canadian History & Literature.
ed/William Toye. 1973.Oxford.
A Concise Bibliography of English-Canadian Literature.
Michael Gnarowski. 1973.McClelland & Stewart. [also not in the 2nd
revised edition issued in 1978.]
Canadian Essay & Literature Index 1975. ed/Armitage. Tudor.
Colombo's Canadian References. ed/J.R. Colombo. 1976.Oxford.
The Macmillan Dictionary of Canadian Biography.
ed/W.S. Wallace; updated by W.A. McKay. 1978.Macmillan. [4th ed.]
Modern English-Canadian Poetry. Peter Stevens. 1978.Gale Research.
Who's Who in Canadian Literature 1983-1984.
Gordon Ripley & Anne Mercer. 1983.Reference Press.
The Oxford Companion to Canadian Literature.
ed/William Toye. 1983.Oxford.

a) reference works..

The Little Magazine in Canada 1925-80. Ken Norris. 1984.ECW Press.
The Canadian Encyclopedia. 1985.Hurtig.
The Directory of Small Press & Magazine Editors & Publishers 1985-86.
ed/Len Fulton & Ellen Ferber. (1985)Dustbooks. [16th ed, including
Canadians.]
Who's Who in Canadian Literature 1985-1986.
Gordon Ripley & Anne Mercer. 1985.Reference Press.
Who's Who in Canadian Literature 1987-88.
Gordon Ripley & Anne Mercer. 1987.Reference Press.
Contemporary Authors 1-126. ed/F.C. Locher. (1989)Gale Research.
Contemporary Literary Criticism 1-54 [Canadian section].
ed/D.G. Marowski & R. Matuz. (1989)Gale Research.
[the various series of handbooks & checklists on Canadian writers issuing
from ECW Press.]

b) anthologies & studies

Poetry 64. ed/J.R. Colombo & Jacques Godbout. 1963.Ryerson/Les Editions du Jour.
Spanish Fleye a perpetual anthology for livving peopl. ed/David W. Harris. 1966.
Fleye Press.
[The 18 UBC Poets' Market broadsides issued in Vancouver in 1967.]
Modern Canadian Verse in English & French. ed/A.J.M. Smith. 1967.Oxford.
[includes 5 of the other 'New Wave' writers.]
West Coast Seen. ed/Jim Brown & David Phillips. [1969]talonbooks.
"Gerry Gilbert was more in line with blewointment although he probably would never have
said that himself. He was an individual force, but in those days he wasn't into publication.
BC Monthly became a very valuable mag but it was, I think, a 70s mag..." [Jim Brown,
'Vancouver Writing Seen in the 60s', an interview with Barry McKinnon, *line 7* (1986), p110]
Unicorn Folio Series 3 No 1: A Canadian Folio. ed/Alan Brilliant. 1969.Unicorn.
Fifteen Winds / A Selection of Modern Canadian Poems. ed/A.W. Purdy. 1969.
Ryerson.
Thumbprints / an anthology of hitchhiking poems. ed/Doug Fetherling. (1969)
Peter Martin.
Contemporary Poetry of British Columbia. ed/J. Michael Yates. 1970.Sono Nis/UBC.
Made In Canada / New Poems of the Seventies. ed/Douglas Lochhead & Raymond
Souster. 1970.Oberon.
15 Canadian Poets. ed/Gary Geddes & Phyllis Bruce. 1970.Oxford.
Canadian Writing Today. ed/Mordecai Richler. 1970.Penguin.
Soundings / New Canadian Poets. ed/Jack Ludwig & Andy Wainwright. 1970.Anansi.
Five Modern Canadian Poets. ed/Eli Mandel. 1970.Holt, Rinehart & Winston.
How Do I Love Thee? Sixty Poets of Canada (and Quebec) Select & Introduce
Their Favorite Poems from Their Own Work. ed/J.R. Colombo. 1970.Hurtig.
Storm Warning / The New Canadian Poets. ed/Al Purdy. 1971.M&S.
New American & Canadian Poetry. ed/John Gill. 1971.Beacon.
The Story So Far. ed/George Bowering. 1971.Coach House Press.
["George Bowering says Gerry Gilbert came up with the title." - Roy Miki, *A Record of
Writing / An Annotated & Illustrated Bibliography of George Bowering* (1989)Talonbooks, p98.]
A Book of Beasts. ed/Michael Ondaatje. 1971.Oberon.
New Direction in Canadian Poetry. ed/J.R. Colombo. 1971.Holt, Rinehart & Winston.
Rhymes & Reasons / Nine Canadian Poets Discuss Their Work. ed/J.R. Colombo.
1971.Holt, Rinehart & Winston.
Eight More Canadian Poets. ed/Eli Mandel. 1972.Holt, Rinehart & Winston.
Poets of Contemporary Canada 1960-1970. ed/Eli Mandel. 1972.M&S.
Beaton Abbot's Got the Contract / an Anthology of Working Poems. ed/Tom
Wayman. [1972]Newest Press.
Vancouver Island Poems / Anthology of Contemporary Poetry. ed/Robert Sward,
Tim Groves & Mario Martinelli. 1973.Soft Press.

b) anthologies & studies..

The Story So Far 2. ed/Matt Cohen. 1973.Couch House Press.
The Evolution of Canadian Literature in English: 1945-70.
ed/Paul Denham. (1973)Holt, Rinehart & Winston.
Fred Wah et al... ed/Wah. Cotinneh Books. [1973]
Canadian Anthology. ed/Carl Klinck & Reginald Watters.
(1974)Gage. [3rd edition, revised & enlarged]
Selection of Major Canadian Writers: Poetry & Creative Prose in English.
ed/Desmond Pacey. 1974.McGraw-Hill Ryerson.
The Penguin Book of Canadian Verse. ed/Ralph Gustafson. 1975. [3rd ed]
Skookum Wawa. ed/Gary Geddes. 1975.Oxford.
Pomegranate / A Selected Anthology of Vancouver Poetry. ed/Nellie McClung.
1975.Intermedia Press.
52 Pickup 76. ed/Greg Gatenby. 1977.dreadnaught press.
A Short Sad Book. George Bowering. 1977.talonbooks.
New West Coast / 72 Contemporary British Columbia Poets.
ed/Fred Candelaria. 1977.intermedia.
Canadian Poetry: The Modern Era. ed/John Newlove. 1977.M&S.
A Government Job at Last / An Anthology of Working Poems, Mainly Canadian.
ed/Tom Wayman. [1977]MacLeod Books.
End of the World Speshul Anthology. ed/bill bissett. (1977)blewointmentpress.
The Poets of Canada. ed/J.R. Colombo. 1978.Hurtig.
Literature in Canada. ed/Douglas Daymond & Leslie Monkman. (1978)Gage.
Six B.C. Poets. ed/Roy Miki. (1978)talonbooks. [BC Heritage Festival broadsides]
Transitions III: Poetry / A Source Book of Canadian Literature. 1978.Commccept.
Fifteen Canadian Poets + 5. ed/Gary Geddes & Phyllis Bruce. 1978.Oxford.
The Birthday Book. ed/Peter Goodchild. (1979)The Literary Storefront.
The Body. ed/David Phillips & Hope Anderson. (1979)Tatlow House.
The Long Poem Anthology. ed/Michael Ondaatje. 1979.Couch House Press.
To Say the Least / Canadian Poets from A to Z. ed/P.K. Page. 1979.Porcepic.
Canadian Literature in the 70s. ed/Paul Denham & Mary Jane Edwards.
(1980)Holt, Rinehart & Winston.
The Birthday Book 1980. ed/Mona Fertig. The Literary Storefront. [3rd annual]
The Oxford Anthology of Canadian Literature. ed/Robert Weaver & William Toye.
1981.Oxford. [2nd edition]
The New Oxford Book of Canadian Verse in English. ed/Margaret Atwood [&
Dennis Lee]. 1982.Oxford.
Canadian Poetry. ed/Jack David & Robert Lecker. 1982.General & ECW. [2 vols]
An Anthology of Canadian Literature in English. ed/Russell Brown & Donna
Bennett. 1982/3.Oxford [2 volumes]
The Contemporary Canadian Poem Anthology. ed/George Bowering.
1983.Couch House Press.
Views from the North / An Anthology of Travel Writing. ed/Karen Mulhallen.
(1984)Descant & Porcupine's Quill. [!]
Canadian Poetry Now / 20 Poets of the 80s. ed/Ken Norris. (1984)Anansi.
Penguin Book of Canadian Verse. ed/Ralph Gustafson. 1984. [4th edition]
The New Canadian Poets 1970-1985. ed/Dennis Lee. (1985)M&S.
Grey Matters / The Peace Arts Anthology. ed/Daniel Brooks & Enda Soastar.
1985.Peace Arts Press.
Antologia de la Poesia AngloCanadiense Contemporanea. ed/tr/Bernard Dietz.
1985.Los Libros de la Frontera.Barcelona. [bilingual anthology]
No Feather, No Ink / After Riel. ed/George Amabile & Kim Dales.
1985.Thistledown Press.
15 Canadian Poets x 2. ed/Gary Geddes. 1988.Oxford.
East of Main. ed/Calvin Wharton & Tom Wayman. 1989.Pulp.
Singularities: Fragments, Parafictions, Prose Poems / New Directions in
Fiction & Physics. ed/Geoff Hancock. (1990)Black Moss.

c) essays, criticism & interviews

An Oral History of Vancouver: Stan Persky's Section. an interview with Brad Robinson. ed/George Bowering. nd. Beaver Kosmos Folio #5.

Little Magazines / Small Presses / Number 1 / Revolution in Canadian Literature. ed/Frank Cianciullo. 1973. Disposable paper press [sic].

Another Time. Eli Mandel. (1977) Porcepic.

Brave New Wave. ed/Jack David. 1978. Black Moss Press.

Out-Posts / Interviews • Poetry • Bibliographies & A Critical Introduction to 8 Major Modern Poets. Caroline Bayard & Jack David. 1978. Porcepic.

Harsh & Lovely Land / The Major Canadian Poets & the Making of a Canadian Tradition. Tom Marshall. (1979) UBC Press.

Twelve Voices: Interviews with Canadian Poets. ed/Jon Pearce. 1980. Borealis.

Profiles in Canadian Literature. ed/J.M. Heath. 1981-86. Dundurn. [6 vols]

A Way with Words. George Bowering. (1982) Oberon.

Surviving the Paraphrase / 11 Essays on Canadian Literature. Frank Davey. (1983) Turnstone Press.

Major Canadian Authors / A Critical Introduction. David Stouck. (1984) Nebraska. [not even in the section 'Guide to Other Writers']

Towards a Canadian Literature: Essays, Editorials & Manifestos. ed/Douglas Daymond & Leslie Monkman. 1984. Tecumseh. [2 volumes]

Vancouver & Its Writers. Alan Twigg. (1986) Harbour Publishing. [Gerry referred to twice: p29, as one of the Vancouver Community Press authors (ie, Money); and p72, in a list of readers at Octopus Books!]

North of Intention / Critical Writings 1973-1986. Steve McCaffery. 1986. Roof Books & Nightwood Editions.

The Family Romance (Critical Essays). Eli Mandel. (1986) Turnstone.

Imaginary Hand / Essays. George Bowering. (1988) NeWest.

Reading Canadian Reading. Frank Davey. (1988) Turnstone.

d) periodicals

Prism 3:2. ed/Elliott Gose. winter 1962. ['Trumpets Crumpets' Westcoast Poetry Revolution Issue]

Delta (Canada) 19 / New Vancouver Poetry. ed/Louis Dudek; guest editor/ Frank Davey. Octo 1962.

el corno emplumado 19 / 'thirteen canadian poets'. ed/margaret randall & sergio mandragon; section edited by George Bowering. July 1966.

Poetry Australia 16 / Canadian Issue. ed/Grace Perry; guest editor/A.J.M. Smith. June 1967.

Intrepid #16 / Poetry of Canada. ed/Allen de Loach; guest editors/Victor Coleman (Toronto) & Seymour Mayne (Vancouver). fall 1969.

artscanada 156/157. June/July 1971. ['Keeping It Together in Vancouver: the Search for Alternatives' by John Buckley]

Ellipse 12 / Young Poetry. 1973.

Boundary 2 viii/1 / A Canadian Issue. ed/William Spanos & Robert Kroetsch; 'Contemporary Canadian Poetry' section editor/Margaret Atwood. fall 1974. [Gerry is, however, briefly discussed ($\frac{1}{2}$ paragraph) in Warren Tallman's famous essay 'Wonder Merchants: Modernist Poetry in Vancouver During the 1960s' (p86).]

Essays on Canadian Writing 32 / West Coast Issue. ed/Jack David; guest editor/John Harris. summer 1986.

Open Letter 6:5/6 / Read the Way he Writes: A Festschrift for bpNichol. ed/Frank Davey; guest editors/Paul Dutton & Steven Smith. fall 1986.

Canadian Literature.

Malahat Review.

Tamarack Review.

Exile.

I don't get it. Even if he is occasionally uncooperative, as a couple of editors implied, ["It's their sense of time & power equals speed that I'm trying to derail.." **FROM NEXT SPRING**, p 187] I still can't see how, with all that work in so many different media, an artist as devoted as Gerry immersed in continuous creativity for so long, gets left out by this majority of refs. Not even footnoted a phenomenon! (I suspect many of them just don't notice...). Then again, flip through any volume of **Who's Who in Canadian Literature** and reconsider the magnitude of such distraction.

"The most extreme (and therefore least publicly known) example of the movement of Canadian writing to multi-phasic, relativistic, and phenomenological forms has been the work of 'Canada's National Magazine,' Gerry Gilbert." [Frank Davey, **FROM THERE TO HERE / A Guide to English-Canadian Literature Since 1960** (1974) Porcupine]

"Gerry Gilbert is Canada's admitted vanishing poet. His persona is a slug. In the past few years his writing has gotten farther from the fashionable chit-chat one finds on the book shelves of the nation." [Victor Coleman, Open Letter 2:1 (1972) p76]

The omission wouldn't be as shocking if Gerry's work wasn't so beautifully original, the comment on construction rarely distorting his say. Gerry hasn't learned it tailoring masters: his writing learns its own rights. And no scribbler today could not benefit from this lead! That's what kills me about it all, Gerry Gilbert is one of our greatest writers, not a generic sample of those inevitable few claimed by cracks in the fading glass of taste & fashion. Anyone who knew anything about what happened to poetry this century couldn't possibly exclude him.. Gerry's taken language further back of the delights than most tourists scavenging the updrafts of sound, no current more his than here. He makes English more infectious to the ear than any other poet I've watched read.

"Our concentration creates a midst, and rainbows begin flashing in the whitesound of all our splashing. We have no idea who is riding on the spans of attention we are creating, but we feel the deceptions washing away as the thoughtless improvisation plays us." [FNS, p209]

Louis Dudek recognized Gerry's originality from the publication of his first book: "The book intitled **White Lunch** by Gerry Gilbert contains poetry that at first reading might seem too laconic, too easily improvised, and too intimately personal to rise above triviality. But careful reading, and re-reading, result in flashes of pleasure and aesthetic perception that inspire respect and admiration for a strange, new, genuine method of art.... In its extreme form it will perhaps strike the average reader as a bit absurd - like a tape recorder left going while the poet is shaving, mumbling, and gargling into the sink. At its best in this little book by Gerry Gilbert, it's often a saintlike contemplation." [Culture 25 (December 1964)] In fact, with the exception of John Turtliss (who may just be an unpublished writer of similar magnitude), the only critics willing (perhaps able) to recognize Gerry's significance as one of our most seminal artists, have been creative writers themselves, & among those, the most experimental & influential of their generation (bpNichol, Victor Coleman, George Bowering, Frank Davey, Daphne Marlatt, David McFadden, Peter Culley, Christopher Dewdney, David Young, Michael Ondaatje, Steve McCaffery, jwcurry, etc.). Gerry Gilbert is definitely a writers' writer.

The missing sections of this bib wd illustrate the boundless investment of Gerry's insights & enthusiasm toward the community of all art, nurturing a place for making apparently held by him to be one of the artist's greatest responsibilities. "I don't want to know things I can't carry, or to join a culture larger than the people I meet." [FNS, p165] He has edited **BC Monthly** since 1972, the longest-standing independent westcoast litry periodical in Canada. His weekly **radiofreerainforest** show (CFRO co-op radio, 102.7fm), I think the longest-running independent radio-poetry broadcast in Canada (maybe anywhere), & as an extension of the numerous reading series Gerry has organized through the years, continues to open mike on the unsuspected wealth of Canletters, Gerry diligently preserving more 'oral history' on tape than any other archivist I know of. He was one of the co-founders of & early conspirators in the ensuing aggregate art events at the New Era Social Club & Intermedia; has organized installations, curated exhibitions, & instigated much performance art (besides collaborating). Gerry, as publisher & editor (**Radiofreerainforest**, **BC Monthly**, **He She & It Works** - with Carole Itter - and a variety of publications guest edited by him), not only provided continuous forum for the word of other writers, but also, as typesetter & printer, menialed himself to the faith (one litmus, I contend, of responsible publishing in an age of rabid grant pre-occupation): his whole life dedicated to the preservation in the cultural ethos of purest aesthetic economy (Gerry one of those rare holdouts against capitalizing the word). Living & playing out one of the strongest empathies in the biz (as George Bowering puts it, a position that is political as well as aesthetic, his politics horizontal rather than vertical) for the common place (& the underdog: Klein's good one reminding me most of Gerry, "Ignoble and base is he that forsakes the weak in whose midsts he finds himself to go over ... to the camp of the strong. It is treachery. It is a coward's choice."), Gerry Gilbert multi-media artist embodies from his several vantages probly more knowledge of the culture than any other on-the-job trainee.

Foregoing the epic account, this first installment focusses on all his work issued in editions (except the rug), printed word/image, as well as tapes (off-white). The idea being items existing separately (whether issued otherwise, such as in portfolio) ought responsibly to be described separately against the possibility of future discovery out of context. Several Gerry fascicules bear no information of authorship let alone issue. Items are described using no fixed format or bibliographic convention, emulating the exploratory spirit of Gerry-built books. However, the title-pages (or covers) are transcribed typographically accurate, bold type denoting title. I have printed unseen titles uniformly upper case. Format information conforms to bibliographic standards, dates in parentheses not given on the title-page (the exception occurring only among colophon transcriptions), and dates & pagination given in square brackets not explicit. Inch measurements (width by height) denote items seen. An item described stapled means twice; stapled upper left, once; & stitched [ie, saddle-stitched] twice, unless otherwise specified. A separate sheet printed recto only is a broadside, printed both sides, a broadsheet or leaf.

Place of publication is Toronto unless otherwise specified. Books produced by the author; the BC Monthly titles, as well as those issued under The Georgia Straight Writing Supplement, talonbooks, & blewointmentpress imprints, were published from Vancouver; The Coach House Press & grOnk/Ganglia are Toronto imprints; and The Caledonia Writing Series issues from Prince George, BC. All printing is black offset unless otherwise described. Books without contents are considered discrete works (ie, a poem or a prose chunk). Because of Gerry's modular affinity for recombining texts into larger structures, individual movements of titled poem sequences have been listed separately by first line, conceivably enabling cross-referencing. All illustrations are covers unless obviously not. The excerpts printed verso throughout in place of illustrations, come from **FROM NEXT SPRING**, Gerry's sustained exploration of the novel structure of prose in poetic image nation, facsimile to a narrative thread to context for this retrospective, if in places randomly arranged.

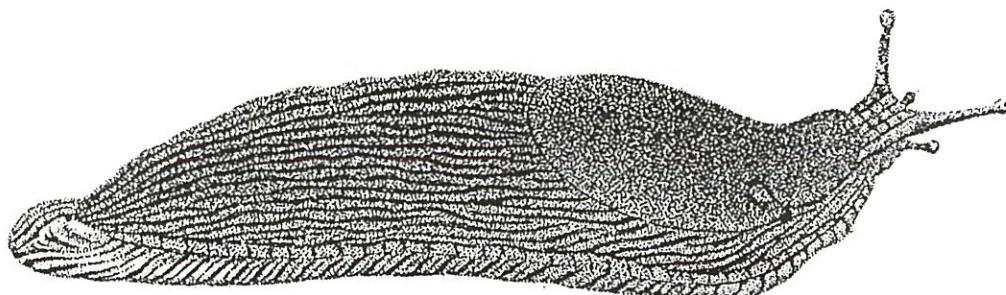
I chose to include titles from second-hand references, aware of the risk of including ghosts, reasoning to leave them out might risk more. My failure to cite these sources (eg, the videos) is one of the more regrettable defects as the list now stands. But my intention to publish it as it is looks toward getting the ball rolling on a collective expansion till every source is checked: a work-in-progress, this installment the first contribution. Lots of time to tighten it up if everyone who can contributes their share. A beginning in the spirit of that photo on the title-page, Sky Diner, mid 50s, the artist as a young trail-blade setting out (down Granville) to say the sights, the language never disappointing, our best means still of getting furthest down the road.

Nicky Drumbolis

CORRIGENDA

I didn't foliate my typescript, anticipating additions; this edition contains 370 pages (excluding mauve endleaves).

- [21] **THE MILK** (3rd page, lines 30/31): the broadsheet & one of the broadsides have been described separately.
- [25] **one:** versos of the 6 leaves not described in contents.
- [28] **I can't stand Fly on my face** (graphic): caption shd read "cut-up version from THE MILK."
- [40] [untitled booklet] (graphic): caption "inner rear cover."
- [43] **DOM:** version in **radiofreerainforest** not described.
- [45] **RADIOfREERAINfOREST:** cover typography mistranscribed; contents not described; (line 8) did Victor help?
- [46] **WORLD WAR II** (graphic): caption "variant."
- [47] **WORLD WAR II** (line 7): did Victor participate?
- [48] "I will stay today..." (graphic): caption "double-strike variant."
- [55] **MUSIC:** title/author transcription wrong.
- [59] **BABYLAND BLUES:** sheets printed both sides.
- [63] **PHONE BOOK** (2nd page, line 2): "alaogued" shd be "alogued"; (line 11): "ten copies" shd probly be 50.
- [115] **WORD OF MOUTH:** titled in silhouette; anonymous except for autograph.
- [125] **West Coast IS 12 & 13** (lines 2 & 11): "paintings" shd be drawings, the pencil proofs uncoloured before printing.
- [169] **MAY 1931:** cover title - **VANCOUVER'S ART.**
- [235] **eh:** title/author transcription shd read "**eh** / [on end] Gerry Gilbert [from cover]"; (line 4): 3 staples.
- [250] **CLASS OF FIFTY FOUR** (graphic): caption "cover-spread."
- [251] **CLASS OF FIFTY FOUR:** cover title in silhouette.
- [267] **THE FRIDAY THE 13 TALKING BLUES** (line 3): handset & hand-printed "black & blue by Glenn Goluska..".
- [313] **THE ½ OF IT:** title shd be transcribed "**THE ½ OF IT** / [slug scrawl] / Gerry Gilbert [from cover]".
- [327] **MIGHT RIP:** variant not noted.
- [337] "THE SLUG LIVES..." (line 8): omits the 5th line of text from the transcription: "LIVES ALL ALONE AND HE".
- [341] **SINGS:** anonymous.
- [347] **AZURE BLUES:** title/author in venetian blind lettering.
- [351] **SEX & THE SINGLE MUSHROOM:** projected.
- [367] [beginning] "The missing sections of this bib.." (line 13): "any other archivist I know of" shd be expanded with "except maybe Victor Coleman."
- [368] "Place of publication is Toronto.." shd be "Vancouver".
- [369] **COLO / PHON** (line 6): completed Friday 13th.



C O L O

entirely
produced
by typewriter
photocopy and
rubberstamp
septem 1991
in an initial
edition
of thirteen
copies



PHON

